The School Arts Book

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A PRACTICAL BASIS FOR A COURSE OF STUDY IN DRAWING AND ART

PART II.

IN an article which appeared in "The School Arts Book" in June of last year, I had the temerity to criticise the art side of the instructions in drawing and art as now in our public schools, and the still greater audacity to promise to follow that article by another which should furnish some slight suggestion for a better way.

As I have attempted to fulfil this promise, I have realized what we so often find to be true, viz., that destructive criticism is much easier and more popular than is constructive criticism. We have at Hyannis some convictions on the subject, which we have been trying in various ways to apply, but, when one comes to set it down in cold print, the convictions seem a little hazy and commonplace and what has already been done seems in no way unusual and not particularly significant.

We have, however, done many things which, though simple and homely, are, I believe, valuable and really artistic in the Emersonian sense; and the things which we have already done help us to see more clearly the other things which may and should be done.

In the former article the suggestion was made that "the course in art should help our future citizen along each of these lines.

1. His home shall be modest, scrupulously clean and with everything within and without in good order. The furnishings shall be simple, substantial and in harmony with the house, the occupant and his mode of life. There shall be a few pictures on the walls, each with its message for the owner. A few much read books shall be on the table and in the bookcase.

2. The grounds shall be as ample as possible and well kept. There shall be a garden with a few flowers and vegetables, a clinging vine and one or more fruit trees.

3. Our citizen's dress shall be in keeping with his income and the surroundings, quiet, substantial, and not costly, and his manners shall be modest, quiet, dignified and appropriate for his station in life.

4. He shall love to take his family to stroll in fields and woods. He shall use his influence as a citizen for ample school grounds, the planting and preservation of trees and the improvement of parkways. Here our good citizen shall be living the simple life, in harmony with his surroundings."

While preparing this article, I asked the teachers in our Training School to prepare three lists bearing upon the subject, viz.:

First: Watch the children of your own room and make a list of their present needs along art lines.

Second: Make a list of things which you are already doing to satisfy these needs.

Third: Make a list of other things which you might do to satisfy these needs.

These lists have proved very suggestive to us and I am sure that every teacher who has not recently made similar lists will find it well worth while to do so.

We discussed our lists in our faculty meetings and were led thereby to spend several weeks in reading and discussing various phases of art and beauty.

Some of the most significant needs mentioned were as follows:—

Many of the children need in connection with

1. Their home and its furnishings.

a. Habits of order, such as hanging caps and coats on hooks, putting rubbers and mittens in proper places, helping to keep chairs and tables in proper places.

b. Habits of care, such as not to bring in dirt on shoes and rubbers.

c. Habits of economy, as in the use of materials, supplies and utensils.

d. Good taste, as in arranging flowers and pictures for decoration, and books on shelves.

e. A feeling of responsibility, as in the care of their own desk and in helping to care for the school room and for their own and other rooms at home.

2. Their door yards and gardens.

a. Habits of order, as in putting waste paper, apple cores, etc., in proper receptacles, at school and at home.

b. Habits of care in not injuring vines and shrubs.

c. Personal responsibility in helping to plant flowers and vines and to improve the school grounds and the home grounds.

3. Their dress and manners.

a. Habits of cleanliness, as clean hands, face and teeth, handkerchief and clothing.

b. Habits of courtesy and consideration for others, behavior at table, on the school grounds and on the street.

c. Appreciation of fitness of actions to time and place, as time to play, time to work, etc.

d. Habits of economy, as in refraining from buying cheap candy, cakes and baubles.

4. Their appreciation of the birds and the woods and of parks.

a. Habits of watching for birds and early flowers.

b. Habits of picking flowers in a way to show their habit of growth.

c. Habits of excursions to the woods and the shore.

d. Habits of watching the changing sky.

e. Enjoyment of the literature of nature.

What a list of needs! And these are real needs!

Here would seem to be not only an opportunity for introducing art work but real demands for much more than the school can find time to do along these lines. Is not this a safe and sane line of approach?

Some of the things which we are now doing to meet these needs are as follows:

1. Their home and its furnishings.

a. The school home of the children is a substantial modern building simply furnished, kept in good repair and with a few well chosen pictures in each room.

The children are taught how to sweep and dust and they participate in the care of their own rooms with their furnishings and of the corridors, thus gaining ideals and forming habits of order and neatness.

b. Each room has its little library of books which are much read and carefully cared for by the children.

c. Each child is trained to keep his own desk and its contents in good order.

d. A room has been partitioned off in the attic to be used by the children as a lunch and recreation room. This is being furnished by the children in accordance with their own ideas and the boys have made tables, games, etc., the girls have made table cloths and the like. The room is kept in order by a committee elected by the children. Plans are being made for lunch to be served here for those who can not go home at noon. This is coming to be the sacred room of the whole building. The possibilities of development along many lines are becoming daily more apparent.

e. In each room of the primary grades, for a part of each year, a corner of the school room is partitioned off by means of a high screen and serves as a little room in which the various activities of the ordinary home are performed.

For a time it is a dining room and the children learn how to care for the dining table with its snowy linen, beautiful dishes and all of the other furnishings of such a room, A.

Next it becomes a kitchen with its stove, its pots and kettles, wash tubs and boiler.

A little later it is a living room with opportunities for sewing and reading.

At another time it is transformed into a cozy bedroom where the children learn how to care for their own sleeping rooms, B. Occasionally they sing as they work.

f. In the upper grammar grades a small recitation room is for about three weeks turned over to the children. This they fit up as they decide a bedroom should be furnished, discussing the matter, both from the standpoint of convenience and expense and from the standpoint of a pretty room.

Here for about three weeks the girls have lessons in the proper care of the bedroom of an adult, in sickness and in health.

g. In connection with the cooking lessons, which follow the above, the children learn how to prepare and serve an ordinary meal in an ordinary

home, considering always the fitness of things. They also spend a little time with the making of pretty menu cards and other things which are necessary to give a simple luncheon to a few parents and friends.*

*"It is in vain that we look for genius to reiterate its miracles in the old arts; it is its instinct to find beauty and holiness in new and necessary facts, in the field and roadside, in the shop and mill."—*Emerson.*

h. In connection with the sewing lessons the same principles of utility and art are continually considered. The children always make something which is needed. They consider the kind and cost of the material with reference to the specific needs. Here are endless opportunities for good art work

in connection with the house and its furnishings and in connection with their dress.

i. Ideas similar to those just described are presented in still another way in connection with the play house. This house was constructed by the grammar school boys to be furnished by the pupils of the primary grades. It was planned after a typical old New England house and contains the rooms which seem necessary in the usual Hyannis home, C. This playhouse furnishes the center for much of the industrial work of the primary grades and for many animated discussions regarding the proper furnishings for each room, the beauty which comes from color harmony with simple pictures and other ornaments.

j. During the past year, while the girls were cooking and sewing the boys were building an eighteen foot sail boat. With the help of their instructors

a boat worth about $200.00 was constructed. The reader may well imagine that nothing more beautiful could well be made by grammar school boys

The combination of utility and beauty are here well nigh ideal. One

need not wonder that boys and parents as well as instructors are proud of the product.

2. Their door yards and gardens.

a. The children help to keep the school grounds free from paper and other débris, depositing these in waste baskets and garbage boxes provided for this purpose.

b. Some training is given in keeping the streets free from litter.

c. The children are yearly beautifying their school yard by the planting of vines, hedges and flowers.

d. Much is being accomplished through the work in connection with the school and home gardens, D.

e. The above mentioned work is supplemented by considerable reading and the use of pictures of beautiful homes.

3. Their dress and manners.

a. The younger children are helped in forming habits of cleanliness and order in connection with their persons and clothing as in the use of soap and water, hair and clothes brushes.

b. They learn something of how to conduct themselves toward their

elders and toward their equals both in the school room and on the school grounds.

c. Clothes pins are provided in the lower grades for rubbers so that each child may care for his own.

d. Each child is expected to keep his own cap and coat on a hook provided for them.

e. Rubbers are removed in the basement so that dirt shall not be brought into the corridors or school rooms.

f. Individual towels are made and laundered by the children.

g. In connection with their sewing, cooking and bed-making, many lessons in both dress and manners are given. Such simple questions as, shall the father come to the table without a coat and with his shirt sleeves rolled up, are continually coming up in the lower grades. In the grammar grades

the girls discuss material for dress, as to texture, color, cost and appropriateness, and the boys learn how to sew on buttons, to darn stockings and crochet slippers, and something of table manners.

h. Teachers strive to dress simply and in good taste for the sake of the children.

i. Neatness and good taste in dress are commended by the teacher in much the same way as a good paper in drawing or arithmetic would be commended.

j. The primary grade children dress the school doll to be the lady of the play house.

k. The third grade children make beautiful paper dresses for paper dolls.

l. The above is supplemented by work in geography and history. In geography, the dress and manners of people in other parts of the world are compared with those of Hyannis people, and in history, the dress and manners of the people of other times are compared with those of the present. During the past year, the fifth grade children dressed dolls to represent Queen Isabella and Columbus. The little dramas which the children write and present give many opportunities for the cultivation of good taste in manners and dress.

m. The making of personal gifts at Christmas and other festal times, as baskets, foot stools, and brush brooms afford similar opportunities.

4. Their appreciation of birds, woods and parks.

a. The children are led to appreciate something of the beauty of the Normal School Campus which they are allowed to visit with their teachers.

b. The study of the birds in the school garden and in the fields is helping very much.

c. Excursions to the woods for Mayflowers and other plants increase their love for these.

d. Sails in the school boat cultivate an appreciation of the beauty of sea and sky.

e. Little picnics under the willows, working in the school garden and little excursions for various purposes during school hours, all tend to enhance the value of the objects of nature in their estimation.

We have to confess that with all of the work here described, our results are far from satisfactory and we are often discouraged. Two difficulties stand out prominently, viz., 1st., the

sentiments inculcated by our school are often more than counterbalanced by opposing sentiments which prevail outside of school; 2nd., the opportunities for the formation of habits are not so plentiful in school as they are outside of school.

Both of these difficulties point in the same direction, viz., the need of coöperation on the part of the school and the home and of the gradual education of many homes by the school.

These demand sympathy, patience and much tact. We need to remember that the school work which stops with the school room is not adequate. We must send our children home to be home helpers. We must know the children in their homes. We must have the respect and confidence of their fathers and mothers. Both parents and children must be very sure that we desire to help them to live sweeter, saner lives, here and now.

If the reader is inclined to say this work is all so narrow and commonplace let Emerson answer him.

> "The household is a school of power,
> Here, within the door, learn the tragi-comedy of human life.
> Here is the sincere thing,
> The wondrous composition for which day and night go round."

It is easy for the teacher to teach things which are outside the experience of the pupil and terms which are unknown to him but we need to remember that it is the child rather than the subject that is to be taught and that the child needs to be taught for the present rather than for the future or for the future through his understanding of the present. The best art teaching would therefore seem to be that which will help the child to live now in harmony with his physical and social environment.

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THE RHYTHMIC RULER

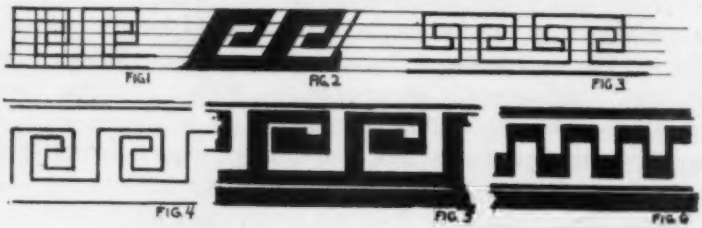
II

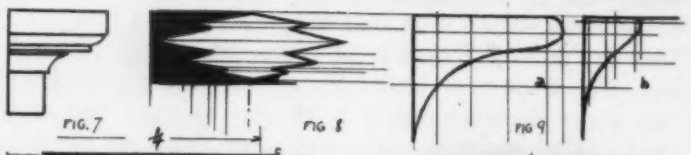
PLATE VII concerns problems of length and breadth still, and introduces connecting curves. Figs. 1, 2, and 3 are variations of the fret made with unequal lengths on equal widths. Fig. 2 throws the same fret on the oblique. Figs. 4, 5, and 6 consider the same problem, taking rhythmic spaces both in length and width. Remember in all these problems the rhythmic measures are constantly used. When equal widths are used, this width is a space on the ruler and so related to the problem. Fig. 7 by rhythmic lengths and widths connected by straight and curved lines suggests a solution for many architectural problems. Woodturning can be nicely planned so spaced. Fig. 8 shows an Indian figure and method of developing. Fig. 9a shows the planning of a bracket curve, a bad one, by the way. The same measure was used twice in succession. Also the last measures are too heavy. There is not enough variation in the whole. In b, a better curve is shown, the spaces being more interesting, and the curve better. It is easy to criticize from a concrete standpoint. One is able to tell definitely why things are wrong.

The next step carries to the designing of basketry and pottery forms. An oblong is designed first, so that the height is related to the width. Then the widths at the top and bottom are selected, also the location of the greatest width. This gives us three points through which the profile curve may pass. If these points are in good rhythmical relation, the curve will be pleasing. The form designed, the decoration is next considered. Choose the width first. Decide whether you wish figures or borders. If figures, decide how many repeats. Divide a circle whose radius equals the greatest width into the wanted number of parts and project this width on the center of the basketry form. Within this space, block in, in general shape the pattern; then

PROBLEMS

LENGTH, WIDTH AND CONNECTING CURVES





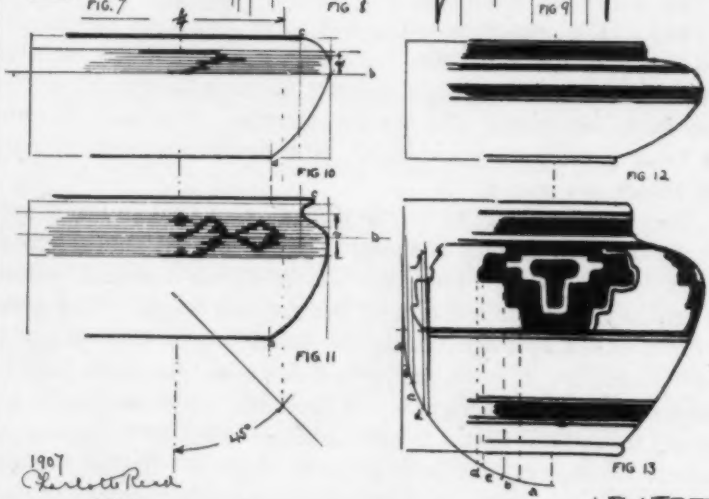


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PLATE VII

follow these on the regular widths, with rhythmic measures for lengths. If measures are pleasingly varied a good design will result. The principle is more plainly shown in Plate III, Fig. 7. The form if mounted on pasteboard can be sewn to the bottom of the basket, with a long stitch on which it may turn freely, and become an actual gauge for the basket. Figs. 12 and 13 show the planning of pottery forms. The oblongs are first planned, the governing width, the profile curve and lastly the decoration as before. Here again we may have stripes and borders, working them out as suggested in previous plates, always with related measures.

In Plate VIII, the landscape as a plaid is considered. Fig. 10 shows the method of locating the landscape elements. Trees, poles, chimneys, buildings, offer vertical divisions, and land levels, buildings, wires, limbs, cloud lines, etc., give horizontal spaces. Oblique lines are connections of points located by rhythmic spaces. So water lines and roads or paths are blocked in. Decreasing lengths on varying levels make the explanation of many perspective problems much easier to represent when met with in out-door sketching. The object to be drawn determines the character of the line. It only approximates the line of division, averages above or below, outside or inside the space measure chosen.

Distances are taken from margins or from the first few basic divisions. Where the thickness of a trunk is considerable, it is a related measure. The intervals for large branches are kept in relation. When the spaces become small, divisions are made by the eye using the same division ratio of the ruler. Figs. 1, 2, 3, and 4, are four variations of the same problem, four vertical and three horizontal space divisions. In criticism, attention may be called clearly and quickly to any monotony in space cutting. After the mere problem of space division is dis-

LANDSCAPE

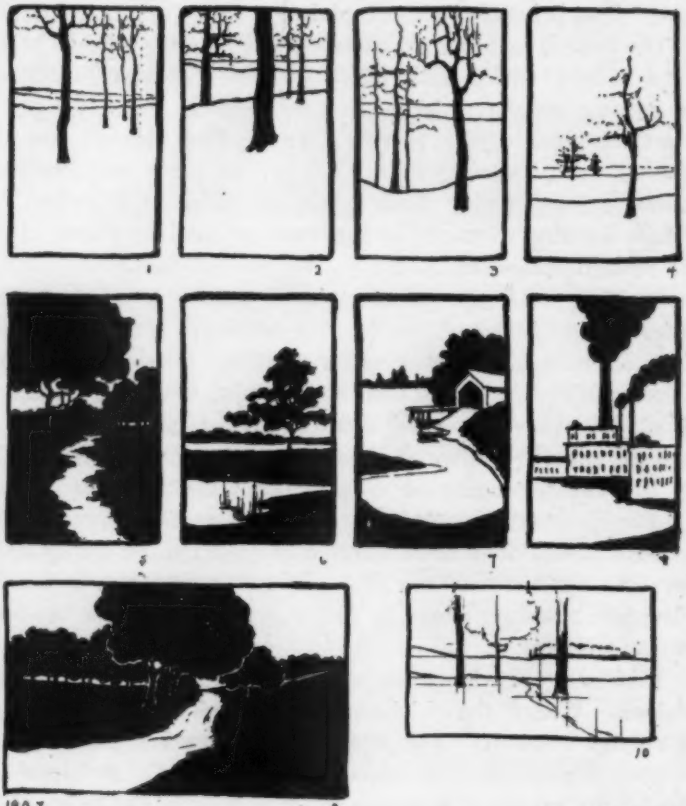

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PLATE VII

posed of, the pupils can be led to consider the feeling suggested by varying treatments, the loneliness of one; the nearness of another, a restful scene, through whatever range of feeling a mere landscape can suggest. Also you will find it interesting to ask for places of which it reminds them. For instance if Fig. 2 suggests a familiar bluff, that pupil will start a sketch of the real place with a new understanding. Later the landscape becomes the mere background for our studies of life. Much more interest is shown in a pose study when the pupils realize it is the first draft of the most interesting figure in a complete illustration. These studies are reduced or enlarged to be in relation to the composition study.

In outdoor sketching, pages are prepared indoors with the sketch oblong, and directly above in the same position, a similar rectangular opening of small size is cut for a finder. On its margins measures can be compared and put in the same relation in the large oblong. The ruler assists in judgment in either oblong, since they are related spaces.

Elements are placed with regard to pleasant spacing but once placed and related in size, then all possible care is used in getting the characteristic structure of each element. Figs. 5 to 9 suggest a number of landscape ideas in dark and light. The recurrence of measures can be seen, and principal divisions noticed.

Plate IX deals with the book or any printed page. The page oblong is chosen, borders related, then decoration planned. The binding margins have been left a little wider. Fig. 1 shows four space elements, an illustration, initial, printed matter and border. Fig. 2 has an illustration, two initials and two printed spaces, an arrangement found in gift-books of quotations. Fig. 3 inserts a title space. Fig. 4 gives a simple full page treatment in two divisions. Fig. 5 plans a page for a poem or text page.

PROBLEMS

FIG. 1

FIG. 2

FIG. 3

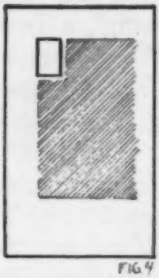

FIG. 4

FIG. 5

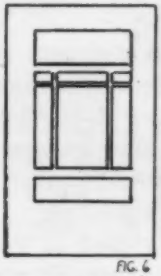

FIG. 6

FIG. 7

FIG. 8

FIG. 9

FIG. 10

FIG. 11

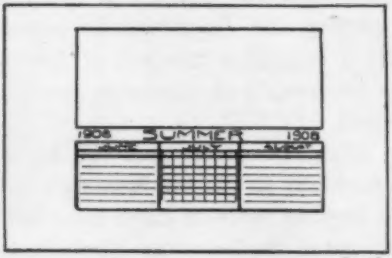

FIG. 12

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PLATE IX

Fig. 6 shows a panelling for a magazine or book cover. Fig. 9 shows how the printing would be related. Figs. 7 and 8 are a mere hint of vast possibilities in the treatment of the initial letter. Fig. 10 offers a monogram space cutting. In 11 and 12 are two hints for calendar space arrangements.

Plate X is a page for the woodworker. Some dimensions are suggested but they are only approximated as I multiplied the small scale used in the sketches. It would be better in actual practice to determine the long dimension and then on any convenient length which is an equal part of the whole, lay off your scale.* Then your measures can be easily multiplied by that number. Each drawing is labeled so that mention of each is

*Note. The relation of the two sides of the Greek oblong in which a : b : : b : a + b reduces to the following literal statement.

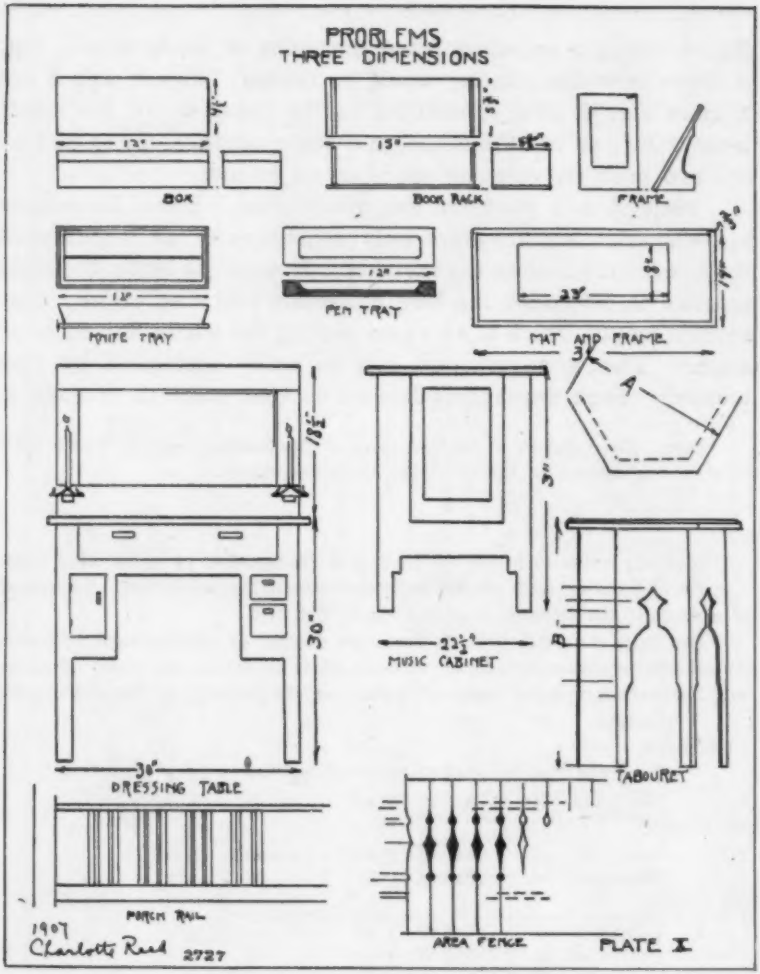
$$a = \frac{\sqrt{5b^2}}{4} - \frac{b}{2}$$

Give any value to b and the solving of the equation gives the other term.

For all practical purposes the decimal statement is possibly best. Expressed as a decimal the relation is .618 ∴ a is .618 of b.

For large problems such as furniture design, or architectural problems lay off your scale in accordance with the sheet on which you plan. Give its length any arbitrary value—say 25′ in this case, the planning of a small bungalo.

Length	=	25′		
1st division				
Long end	=	.618 of 25′ or 15.45′	=	15′ 5″
Short end	=	.618 of 15.45	=	9′ 7″
2nd division				
Long end	=	.618 of 9.548	=	5′ 10″
Short end	=	.618 of 5.8	=	3′ 7″
3rd division				
Long end	=	.618 of 3.58	=	2′ 3″
Short end	=	.618 of 2.21	=	1′ 5″
4th division				
Long end	=	.618 of .845	=	10″
Short end	=	.618 of 10.14		6″


PROBLEMS
THREE DIMENSIONS
12"
BOX
15"
BOOK RACK
FRAME
12"
MATCH TRAY
12"
PEN TRAY
28"
MAT AND FRAME
A
B
3"
22½"
MUSIC CABINET
TABOURET
18½"
30"
36"
DRESSING TABLE
PORCH RAIL
AREA FENCE
1907
Charlotte Reed 2727
PLATE X

unnecessary. Decoration is not suggested. You will readily see how previous exercises will furnish you material for decorative treatments. You will also understand the great variation possible in the treatment of every problem suggested in these plates.

Plate XI is a page of flower treatments showing how natural forms are studied. Free sketches are made for the form and then arranged in a suitable space.

In conclusion, these sketches through the series of plates are not offered as perfect or even good. If they produce no result but an imitation of possibly bad things I shall be disappointed. They are merely offered you as a pupil would hand in work for your criticism. I wish that as your pupil I might hear your judgment. Of one thing I am sure, that without this little space theory, I would have done worse things and ideas for variation would have been few.

A comparison of two scales one by subtraction and the other by multiplication shows how near the two approximate the same result.

Let 1 equal the length,

By multiplication		By subtracting results
1.000		1.000
.618	constant	.618
.3819		.382
.2360		.236
.1458		.146
.0901		.090
.0556		.056

Two terms added make the next higher. Each is about .618 of the preceding term.

Taking these relations in feet and inches states each measure concretely and is much easier than the ordinary way in making estimates. You will be interested [in some problem such as a library table] after taking one arbitrary measure, the height, to find how nearly your design will tally to good existing plans, when you have had only your scale in your hand.

FLOWER
COMPOSITION

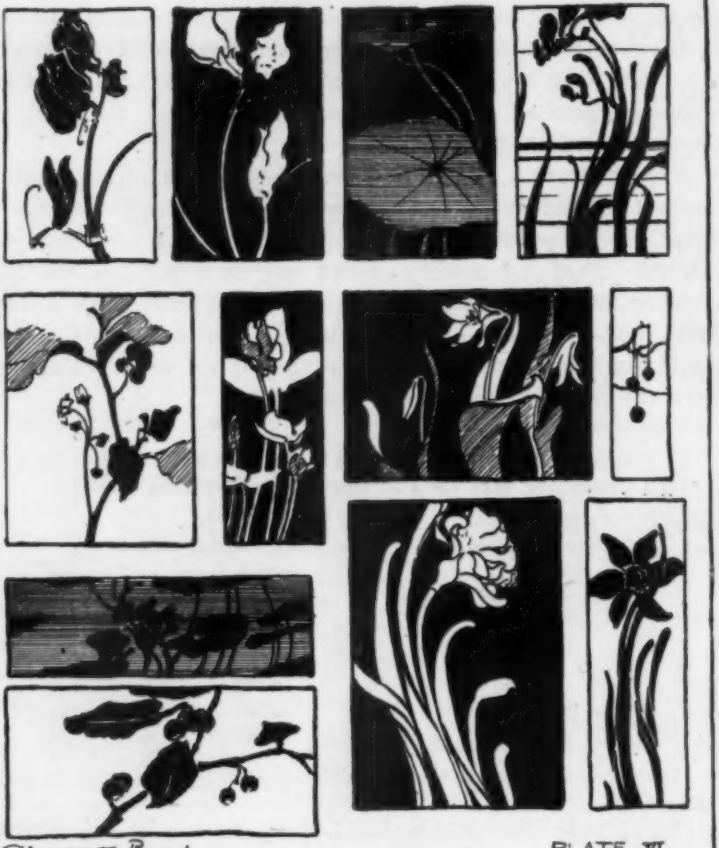


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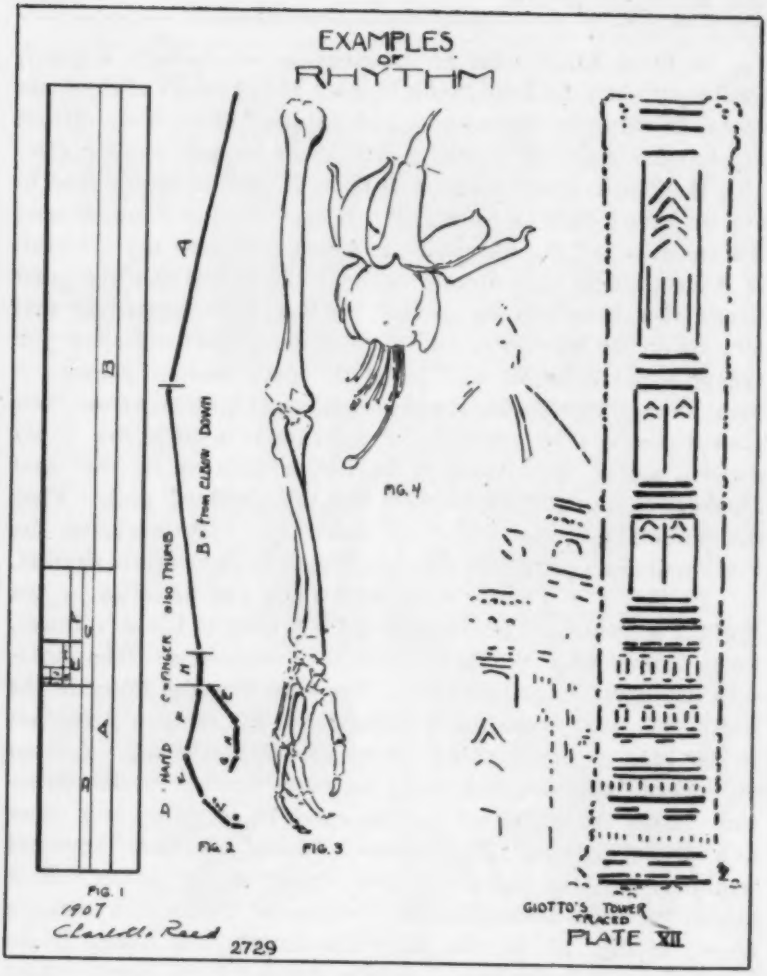
PLATE XI

In Plate XII, I offer an extenuation, an apology, a proof, shall I say?—for the faith that is in me. If this theory of rhythmic spaces is true, the higher forms of nature will show it. If the great artists are those to whom this rhythmic sense was a cradle-gift, then their masterpieces will show it. So in nature and in art, we have looked for authority. It has helped us to understand the subtleties of the compositions which traditions say are best. Is it an accident that a scale made of the height of some great Greek vase measures its spaces? Is it a mere happening that laid off on the margin of an old painting, a child can show you the principal divisions that make its space music? Doesn't it seem strange that a measure of several great buildings from their photos should tally measure for measure to a little five or six division scale? Try it and enjoy it,—or disprove it. Not that I believe the great old architects had this rhythmic scale. They had something better. But the survival of their works as the best should be a proof that they are true to some beautiful rhythm.

In Fig. 1 is a scale made with folds and divisions by the eye, the length equal to the height of a tracing of Giotto's Tower, taken from Arthur W. Dow's work on composition. The measures are lettered for reference. You find that the tower is the width of C, that above the spreading base the division B reaches to the base of the most important oblong at the top. And so on you can compare and study measures throughout the structure. Near the center we find the space H, recurring four times as a vertical division. The purpose is evident, preventing apparent weakness—as the Greek column swells at its center. Now taking the ruler as length, line divisions of the human arm are shown in Fig. 2. To the elbow the length A is taken, B the remainder. D is the hand—making the first three spaces. Next C measures the finger, and thumb from the wrist. The middle finger is the one measured. The others are shortened in rhythmic


EXAMPLES
OF
RHYTHM
A
B
B
A
B
A
B - from ELBOW DOWN
C - FINGER also THUMB
D - HAND
FIG. 1
FIG. 2
FIG. 3
FIG. 4
GIOTTO'S TOWER
TRACED
PLATE XII
1907
Charlotte Reed
2729

amounts. Fig. 3 is a careful sketch for general proportion (details neglected) of a skeleton arm. It is surprising to see how measures tally. If the human body is the most wonderful form in creation, any part of it, according as it is a normal body, should be well proportioned. With the pupils we laid off a diagram similar to Fig. 2 and figured out the number of inches each space represented. The scale lengths were of the various arms being measured. When figures were ready, measurements were taken, falling wonderfully near the figures they had as estimates. Fig 4 suggests a flower form studied for rhythmic spaces. The flower length is taken as A.

With this I leave the Rhythmic Ruler in your hands, to test closely, criticise as fiercely as possible and to use if it seems good. I do not believe it hampers expression. It gives great choice in any problem, and on reasoning choice depends legitimate variation; all form is variation from type to type. It helps you in the solution of the first problem of form, Proportion. The great fields of Line and Light have their standards also, something tangible that one day will be better understood;—not some very complex theory, but something whose very simplicity will be convincing. As such standards bring understanding and appreciation of beauty closer to the great mass of the world's people, art will become universal.

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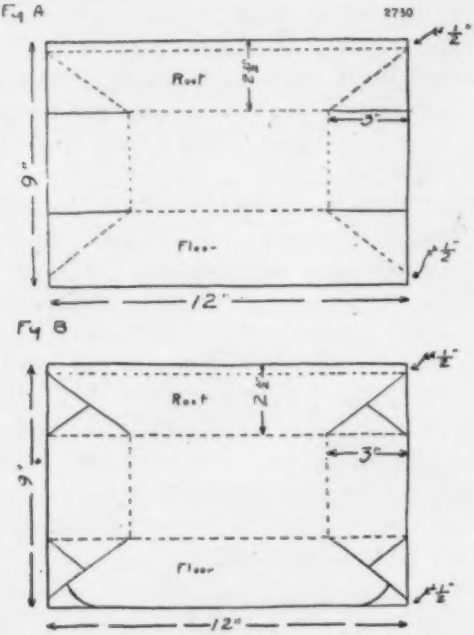
STORY TELLING IN TABLEAU

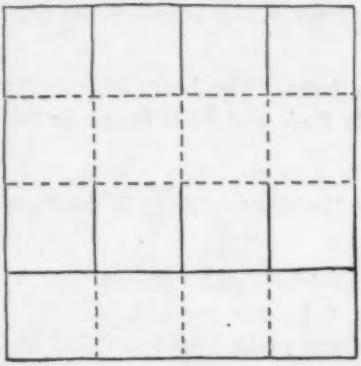
IF one were asked to name two phases of education in the primary schools which are receiving the most attention at present, the answer might well be: "Story dramatization and manual training." This being so, then we do well if for our drawing course we are able to plan an exercise which combines



the two and at the same time gives much opportunity for drawing pure and simple.

In the theatre form of story telling, which consists of a series of miniature paper tableaux of scenes taken from familiar animal stories, we have found such an exercise. The background is a little stage constructed from stiff 9 in. x 12 in. drawing paper. Two patterns which have been found good are given in figures A and B.

On this stage are placed the paper dolls, animals, trees, houses or if the stage represents a house interior, chairs, tables and other necessary furnishing; all of which, with the possible exception of the stage, are made by the children, and as



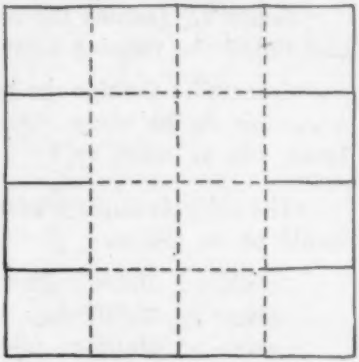


Fig. C.

Fig. D.

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many stages are used as there are dramatic situations in the story.

The tale of "Goldilocks and the Three Bears" will serve as an example:

Scene I. The house in the woods and the three bears going out for a walk.

Scene II. The house in the woods. Goldilocks looking in the window.

Scene III. Goldilocks inside the house; table, three porridge bowls (clay); three chairs.

Scene IV. Bed chamber. Goldilocks asleep in little bear's bed. Three bears just entering.

Scene V. Outside the house, trees. The bears by the door and Goldilocks running away.

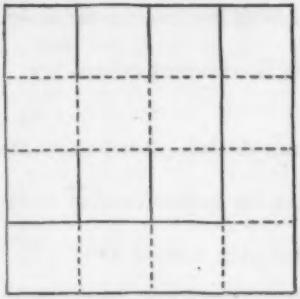
Scene VI. Outside the house, trees. The bears are posting a warning on the house: "All little Boys and Girls found in this house will be eaten up."

The subjects of the lessons for the stage settings of the story would be as follows:

Lesson 1. Bears,—draw, color black and cut out.
Lesson 2. Goldilocks,—draw, color and cut out.
Lesson 3. Houses,—fold, cut and paste, (figures C and D).
Lesson 4. Chairs,—fold, cut and paste, (figure E).
Lesson 5. Tables,—fold, cut and paste, (figure F).
Lesson 6. Beds,—fold, cut and paste, (figure G).
Lesson 7. Trees,—draw, color and cut out.
Lesson 8. Make bowls of clay.

In drawing animals and people, the best results have been obtained by having the children copy drawings made by the teacher on the blackboard. These drawings should be made very slowly, the children copying them bit by bit and the best only should be colored and cut out (leaving small pieces of paper below the feet for paste.)

The work in the lowest grades must of necessity be class work but by using all sorts and conditions of trees, every child in the class may be represented before the stage settings are complete.



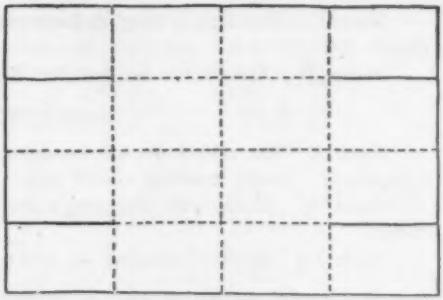


Fig. F

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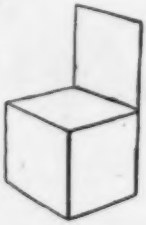
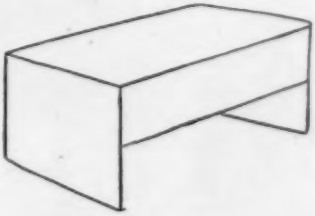
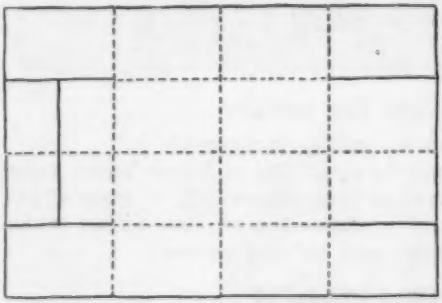
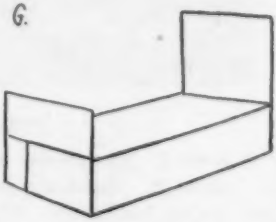
Fig. E





G.





Several other stories which seem especially suited for tableaux are analyzed below:

RED RIDING HOOD

Scene I. Wolf and Red Riding Hood meet in the woods.

Scene II. Red Riding Hood in the woods. Wolf just entering the house, (figure H).

Scene III. The wolf in bed and Red Riding Hood talking to him.

RAGGYLUG

Scene I. The rabbit in the swamp among the tall grass, trees in the background. Snake crawling toward him.

Scene II. Snake with Raggylug's ear, and his mother running to his rescue.

Scene III. Mother tramping on snake, Raggylug running away.

THE OX AND THE DONKEY

Scene I. The donkey and ox out walking in the woods.

Scene II. Inside the palace of the king. The ox and the donkey before the lion on his throne. Platform and chair (figures I, J, K) made of gold paper. Tapestry and rugs showing illustrations of other animal stories. (Japanese paper and water-color suggested for older grades.)

THE UGLY DUCKLING

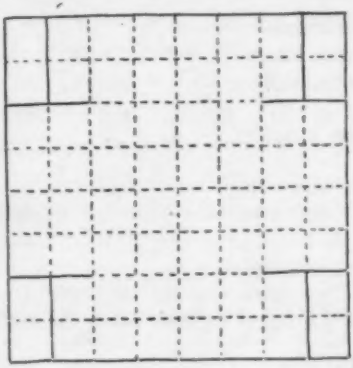
Scene I. The mother on her nest, little ducks around.

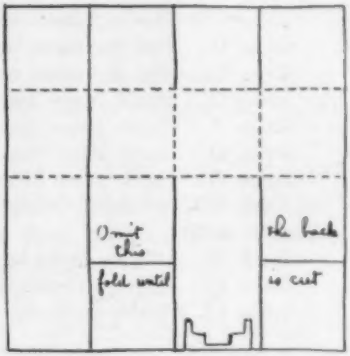
Scene II. Ill treatment in the barn-yard.

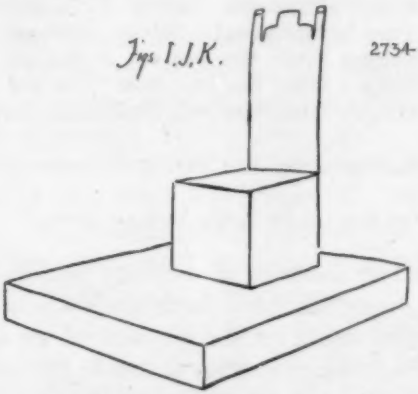
Scene III. The ugly duckling with the wild ducks among tall swamp grass

Scene IV. The peasant's poor hut, old woman, cat and hen.

Scene V. The ugly duckling swims toward the swans in a beautiful garden and the children on the bank cry, "The new one is the most beautiful of all." Flowers, trees. Use a looking glass for water.







THE FOX AND THE STORK

Scene I. "The wee birdies were hopping on the grass when Mr. Heron passed stepping so high and grand."

Scene II. Mr. Fox and Mr. Heron at dinner. "The soup was in a round, shallow china plate." (Model plate in clay.)

Scene III. Mr. Fox visiting Mr. Heron. Soup in a tall, slender jar. (Model jar in clay.)

THREE PIGS

Scene I. One pig meets a man with straw.
Scene II. One pig meets a man with sticks.
Scene III. One pig meets a man with bricks.
Scene IV. Straw house and wolf.
Scene V. Straw house blown down and wolf.
Scene VI. Stick house and wolf.
Scene VII. Stick house blown down and wolf.
Scene VIII. Imitation brick house. Pig with head out the window talking to wolf.
Scene IX. Pig up in an apple tree, wolf underneath.
Scene X. The frightened wolf and the churn with the pig inside.
Scene XI. Inside the house. The pig is sitting at the table eating the wolf.

CHICKEN LITTLE

Scene I. Several rose bushes. Chicken Little under one of them.
Scene II. Trees in background. Chicken Little and Hen Pen.
Scene III. Chicken Little, Hen Pen and Duck Luck.
Scene IV. Chicken Little, Hen Pen, Duck Luck, and Goose Loose.
Scene V. Chicken Little, Hen Pen, Duck Luck, Goose Loose and Turk Lurk.
Scene VI. Chicken Little, Hen Pen, Duck Luck, Goose Loose, Turk Lurk and Fox Lox.
Scene VII. Fox Lox and his family having a feast.

There are two methods of working out the theatre form of story telling,—one, the "slow method" in which enough lessons are given on every object for the majority of the class to be able to make it without help from start to finish; the other, the "rapid method" in which one lesson only is given on an object. By the latter method very good class results may be obtained but the slow process gives the greatest good to the greatest number. Perhaps the advantages of both may be obtained by teaching, in repeated lessons the first part of the year, all necessary forms

of paper folding and by giving also quite a little animal cutting work in order that that, too, may not be difficult when the "theatre form of story telling" is attempted.

An order of lessons for the "slow method" in paper folding is given below.

Lesson 1. Careful dictation of folds, the teacher working before the children. Each fold should be corrected before another is attempted.

Lesson 2. Repeat, giving a few children, who did good work in the first lesson, special paper (perhaps "furniture paper" for the doll's house,—a dark green gray imitation of "Mission oak" has been used with success for this).

Lesson 3. Fold the object from memory.

Lesson 4. A week or two later, another memory lesson.

The ideal way to teach paper folding, as well as other forms in construction work, is to give the pupils the completed object and to lead them by examination to learn for themselves how to make it. This method, however, has been found impracticable with large classes and as its best substitute, much folding from memory is given.

For the "slow method" in teaching an animal shape, the following lessons have been found suitable:

Lesson 1. The children should copy the work of the teacher as she slowly draws the animal in several positions on the blackboard. Cut out. Exhibit the best cuttings.

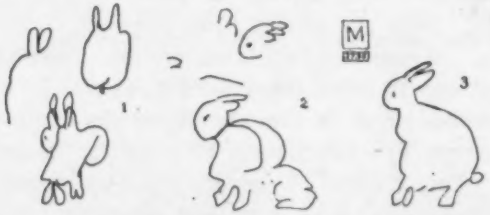
Lesson 2. Repeat, having the pupils make slow copies as at first. Cut out. Exhibit best cuttings. For busy work, give the children patterns of the animal to trace and cut out.

Lesson 3. Draw and cut out shape of the animal from memory. Exhibit best cuttings. Discuss. Teach details, such as nose, tail, paws, etc.

Lesson 4. Collect and exhibit many pictures of the animal. Copy and cut out pictures of the animal in many positions.

Lesson 5. The same from memory.

In Lesson 1, it will be noticed that several positions of the animal are given. This might seem on first thought to be rather too much for first grade children, but in our experience it has proved the quickest and best way to teach an animal shape. The constant change keeps the children interested and watchful, and being watchful, they draw what they really see instead of what they think they see. Being interested, each drawing is better than the last and by much drawing, the main features



of the animal are unconsciously memorized. Figures M, 1-4, illustrate the point at hand. They are the first animal drawings of a small five year old girl with average ability in drawing. They range from a very vague and uncertain idea of the rabbit in M 1, through successive stages until in M 3 we have quite a definite rabbit shape.

With careful and painstaking practice, the most difficult animal forms may be mastered.

The theatre form of story telling combining as it does the dramatization of stories, the study of tree and animal shapes, paper folding, paper cutting and occasionally the modeling of clay gives an opportunity for a series of lessons, every one of which is of intense interest to the children, and which is, in a

way, a review and at the same time the culmination of most of the work in drawing and manual training which has gone before. Having such an exalted estimate of its usefulness, we do well to give the Tableau a place of honor in the drawing course for primary grades.

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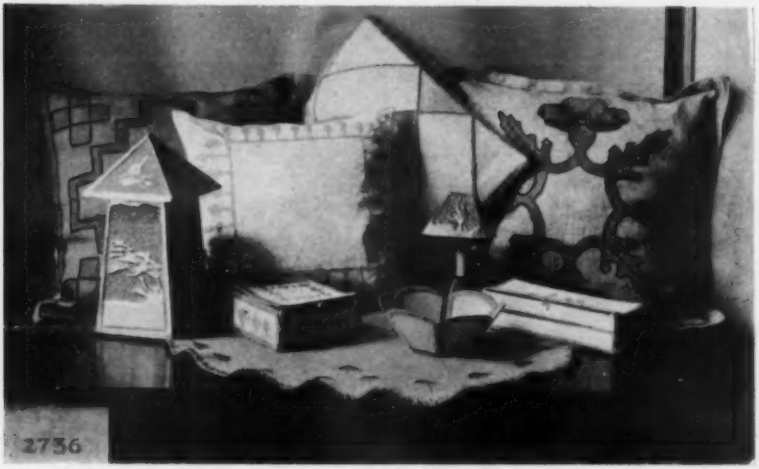
A PROBLEM IN METAL WORK

IN a class of Normal students we were working out some problems in applied design. We had planned to furnish our porches for the summer with porch pillows, with covers of burlap decorated with designs in straight lines or simple conventionalized flower or leaf motifs. These decorations we had carried out in water-colors or easy dyes and outlined with heavy silk or mercerized cotton thread of harmonious color. A few of the pillows are shown in the accompanying illustration.



Our second problem was the making of a lantern into which a candle, gas, or electric light could be inserted.

First, we studied the lanterns of ye olden time, and secured a fine example of one, dating back a couple of generations, which served as an inspiration. This particular lantern was made of tin, but we decided to make ours of brass, since we found that one of the hardware merchants carried sheet brass of good weight for our purpose. We used gauge 27 which cost 30 cents per pound. It took between two and three pounds for a lantern.

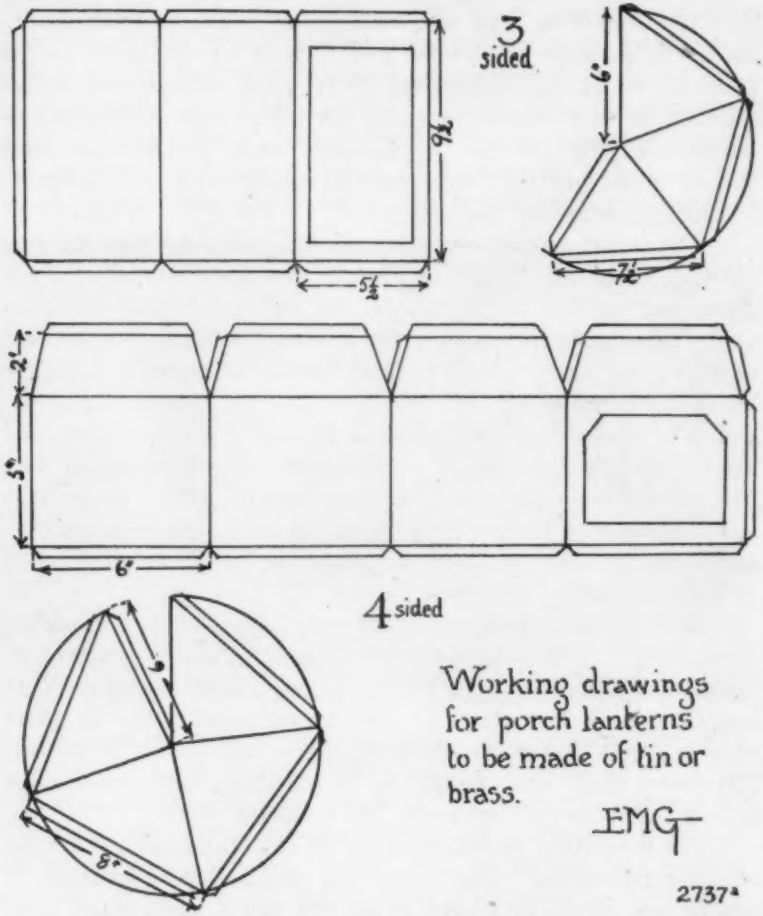
The first step was the making of working drawings, to show the general proportions and size of the lanterns. Some students chose the cylindrical form with conical top, others planned to have three, four, or five sided ones with roofs to harmonize. No two of the lanterns were planned the same size or style, but they were approximately 10 to 12 inches in height not including the roof.

The exact pattern for the lantern was obtained by first drawing a top view, and from it projecting the front view. From these the pattern was developed in the usual manner. Provision was made for larger roofs if the over-hanging effect was desired. We also provided for laps where necessary for soldering the parts together.

We worked out the patterns in heavy manila paper and discovered the importance of relating size to material. We learned many other things by this preliminary work, such as suitable size and proportion to meet the requirements of candle, gas or electric light, and the amount of open space for emission of light as well as for draft.

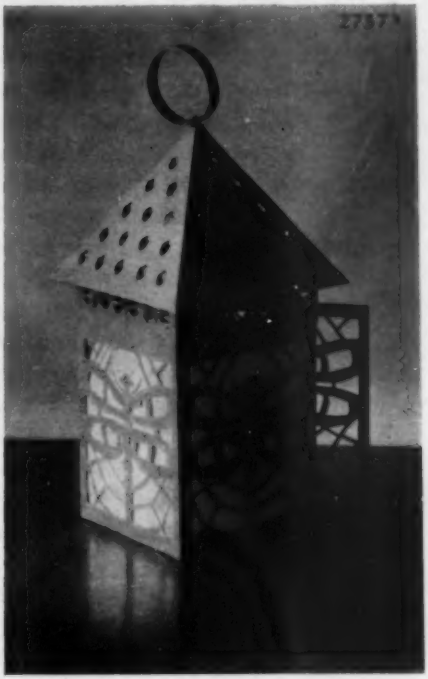
After satisfactory models of our lanterns were made in paper, the question of appropriate decoration was next considered. Flower motifs, landscapes, tree and insect forms were suggested and the adaptation or conventionalization of these various forms to suit the different spaces was carefully studied. The insect motif was thought to be especially appropriate since insects are always attracted to artificial light.

The dragon-fly design shown in the illustration proved a most effective decoration. This design was worked out by piercing or sawing the metal, by means of an awl and a small metal saw. This process takes more time and is more difficult than the method employed in decorating the other lantern shown with the pillows, but with ground glass lining it was extremely effective.



Most of the designs were carried out by puncturing or pricking the back-ground, thus affording the open spaces to emit the light. The tool necessary for this process is a simple wire

nail (sharpened to a point with a file)—or a shoemaker's awl. The holes are punched irregularly over the back-ground avoiding any arrangement in lines, but the holes made should be of uniform size. To insure a smooth, even effect, the metal should be fastened firmly flat upon a board with small nails.



After the designs were completed we had the soldering done at a tinsmith's, as we did not have the necessary materials for putting the lanterns together ourselves.

Not the least among the valuable lessons we learned in making our lanterns is this, that with simple tools and at small expense an enduring and useful work of art can be created, combining happily both constructive and decorative design.

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CLAY MODELING

THE history of clay modeling is closely allied to the history of the race. Probably the first use which our pre-historic forefathers made of clay was to build their huts of it. How long it was before they learned to fashion utensils of clay and to harden them by fire we have no means of knowing; we do know that a very long time ago clay was used for dishes, charms, amulets, writing tablets, tiles, and ornaments. The Indians of our own country made clay pipe-bowls which were used in the ceremony of smoking the pipe of peace.

Clay also holds a large place in modern civilized life. To it we owe our bricks, tiles for roofs and floors, drain-pipes, stone-ware, china and porcelain dishes, terra-cotta ornaments, and many other things. A working knowledge of clay is useful in a number of trades. Designs are made in modeler's clay for jewelry, dishes, carved wood, stone and metal work, and for sculpture. The idea that a sculptor sees a figure imprisoned in a block of marble and frees it by chipping off the enclosing mass is not true in these days. The artist builds up his statue in clay, adding to it bit by bit. When this model is completed and a cast made, he may perchance carve the marble like it, but more likely he will leave the chipping part to an artisan who works by mechanical means entirely. In clay modeling beauty of form is emphasized, the element of color being entirely eliminated. The constructive method used by artists has been found to have a high educational value when used in schools. The pupil learns to see form and to construct an object like the model, testing its accuracy first by the eye and afterwards by instruments.

Clay has one advantage over all other materials for manual training—it cannot be spoiled but may be used over and over again; wood splits, paper tears, but clay is indestructible. As it is purely a mineral substance formed by the disintegration of rock, when mixed with water it cleanses itself by a chemical

action similar to the action of lime and water. This cannot be said of modeling wax. A little boracic acid dissolved in the water with which the clay is sprinkled insures the destruction of all germs. Cloth, paper, or wood should never be left in the clay jar, as vegetable substances quickly collect mold. If it is necessary to keep a model wet from one lesson to another a moist sponge may be laid upon it, as the animal fibre of sponge does not mold easily.

The equipment for clay lessons may be very simple. There should be slates or boards to protect the desks from moisture, or even squares of heavy manila paper for the same purpose; a large covered jar in which to keep the clay; a kneading-board and a rolling pin for rolling out the tiles; one case-knife for the teacher and a one-cent wooden modeling knife for each pupil are all that are really essential. A five-gallon jar will hold about five of the modeling bricks, twenty-five pounds. Moist clay, in good condition to use, can be obtained from some potteries in hundred-pound lots.

Clay when first wet contains many air bubbles and needs to be worked over a few times. For this reason simple play-lessons may be given at first. For instance, allow each child to pave a little street down the middle of his slate. Show him how to break off bits of clay about as large as peas, giving each a little roll in the hands, and then pressing it down with the thumb to make a paving-stone of it. On another day have imitation stone walls built around a small enclosure. In this way the child begins to learn the principle of the constructive method, adding bits where needed rather than changing the form of a mass by pressing or pinching. These play-lessons should come just before the close of school so that the pupils may pass out and not be obliged to see their wonderful creations go back into the jar.

After use the clay should be well pounded down and then perforated with pencil holes so that a sprinkling of water will permeate all of it. After having been used two or three times in this way the clay will be in condition to make into tiles, and a regular course of lessons may be begun.

There are two ways of preparing clay tablets; one is to cut them off from the end of a moist brick with a wire or string;

the other is to roll them out with a rolling-pin upon a kneading board, placing the clay between two cleats to insure a uniform thickness. The tiles are prepared beforehand by the teacher or an older pupil, and should be at least three-eighths of an inch thick. The lesson for the child consists in decorating the tile, or in building something upon it.

One of the simplest decorations is made by impressing some object. The earliest pottery was thus decorated, apparently

with the end of a stick. Early British tiles were impressed or incised; in the latter case clay of a different color was sometimes pressed into the cuts to bring out the pattern more distinctly.

School children may make designs by pressing something into the moist clay, repeating the impression at uniform distances. Interesting objects to try in this way are the thumb, a pencil, a key, a hair-pin, a crochet-hook, an eraser, or the end of a modeling knife. Originality of arrangement in pleasing designs should be encouraged. Natural objects, such as leaves, acorn cups, shells, and starfish make good impressions. Children would be interested to know that natural impressions, centuries old, are preserved in fossil stones.

The pricking of lines or surfaces with a dull pencil point is a valuable exercise, requiring lightness of touch and good co-ordination. A pattern is often much improved by the pricking of the background.

More difficult than impressing is the building up of patterns in low relief. Leaves, flowers, fruit, animals and vase-forms may be made in this way. The pattern is first drawn upon the tile and then outlined with long rolls of clay, keeping the rolls within the penciled outlines. Bits of clay are then added to fill in the enclosed space, slightly moistened if necessary to make them adhere thoroughly. No air spaces should be left, but each bit should be firmly pressed into place. This is especially necessary if the model is to be fired, as heat will cause any enclosed air to expand and burst the model.

Simple animal forms may also be modeled in the round if the legs are not too slender. Birds sitting on nests, turtles, crabs and alligators, and all kinds of animals lying down, may be copied from toys or from pictures. Original modeling from memory should also be encouraged, time and material being provided for it. Pottery made after the Indian fashion by coiling

long rolls of clay, is not beyond the ability of children with a year's experience in modeling.

What is gained by the intelligent use of clay? Observation and taste are cultivated; persistency, accuracy, neatness, industry and originality are encouraged; the muscles are trained to delicacy of touch; the eye is taught to see and the hand to express subtilties of form; brain power is developed and the child is made happy.

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ANNOTATED OUTLINES

DECEMBER

CONSTRUCTIVE Design; the topic which occupied our attention during November, is the topic for December. In the lower grades the source of suggestion, the fountain of inspiration, is Christmas. In the upper grades the great festival is less directly the center of interest, but it is a potent influence, and together with New Year's, determines the character of the problems chosen for developing taste and skill.

KINDERGARTEN

"Not for us children did this tree grow,
With its strange sweet fruit on each laden bough;
For those we love we have made with care,
Each pretty thing you see hanging there.

May this wonderful tree,
With its branches wide,
Bring joy to our friends
At Christmas tide!"

A little forethought on the part of the kindergartner is necessary that the greatest joy may be experienced by the little folks in the preparing for and celebrating of this "Gladest of birth-days in all the year!"

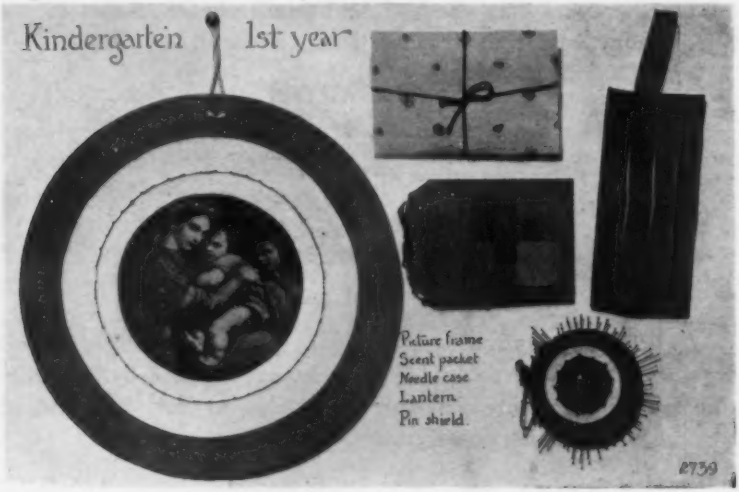
The children are overjoyed at the thought of being responsible for everything that is to hang on their Christmas tree. They fairly swell with importance in their endeavor to keep the secret about the surprises they have in store for their loved ones. They are willing to be busy; more than anxious to do their best and oh, so justly proud of their results! The real Christmas spirit is alive within them and what an opportunity is offered for them to be allowed to experience the joy of giving.

Let their Christmas gifts be made by adapting what they can do easily and well rather than attempt anything unusual and entirely new.

It is truly surprising that so much can be accomplished with their simple endeavors.

The first-year children have learned to arrange parquetry and have begun sewing. They have had the preliminary steps for designing in connection with the sewing.

Early in the month they may begin to use the pencil for designing on dotted paper. The first lesson should be simply to cover every dot. The first lessons with the brush may be given also. It is wise to have enamel cover-



ings for the tables to prevent having to insist upon a degree of caution against spilling over that might dampen the enthusiasm. Avoid definite directions. Let the children cover a good sized piece of water-color paper (about 7 x 9 inches) with a wash of liquid color. They will naturally wish to put on as much as possible. After they have been allowed to use the color from their own standpoint, namely, quantity, paint one for them calling their attention to the fact that you are trying to put on as little as possible and to have it evenly distributed.

SUGGESTIONS FOR CHRISTMAS GIFTS TO BE MADE BY FIRST YEAR CHILDREN

Needle case or twine box using parquetry for decoration.

Sewing adapted for picture frame, pin case or brush-broom case. The simple design which they have had may be used for a sachet, blotter, or match scratcher.

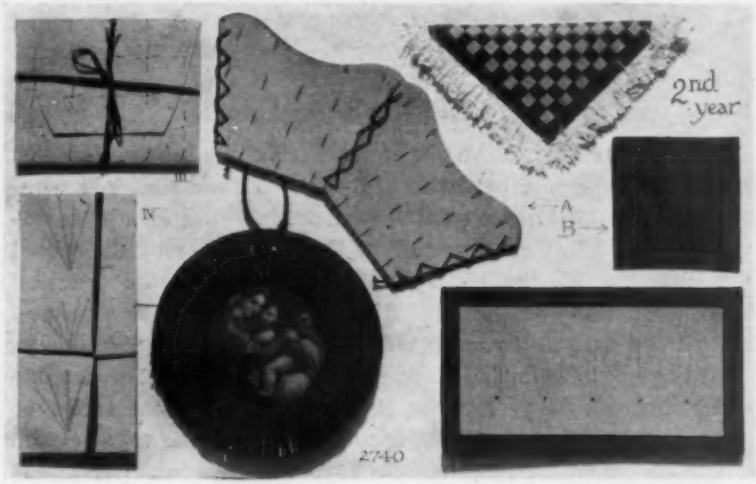
SUGGESTIONS FOR OLDER CHILDREN

Picture-frame made by winding raffia over card board.

Sachet made from weaving mat.

Work-basket made from card board covered with dotted drawing paper on which has been drawn the simple vertical line as a unit of design.*

Blotter and sachet with the pine needles as units. For variety of units and arrangement No. III and IV may be used.



Have picture study in connection with the general talks; the Nativity and one of the Madonnas make very good subjects.

All the children will enjoy mounting one of each of these pictures (small size) and binding them into a book. The little children could make attractive covers by using a simple wash; the older children will enjoy making a more elaborate decoration.

*When the four sides are made and laced together as shown at A, the bottom, B, may be forced down inside, as far as the lowest lacing. The basket will now keep its shape and is ready for use.

Chains and lanterns made from colored paper by the children will make attractive decorations for their tree.

"Then spread thy branches, wonderful tree,
And bring the pleasant thought to me;
Of Him who came from His home above,
The richest gift of His Father's love.
He came to show us how
To spread far and wide
The joys of the holy,
Sweet Christmastide."

A. W. D.

PRIMARY

Pictures related to the Christmas festival, its history, legends, and practices, should be gathered by the children from old magazines, books, and other printed material. Collections of reproductions of masterpieces loaned by the children or by the school authorities, or by the library will help to make the occasion educational in the best sense. All this material will prove useful in one way or another, suggesting topics for language lessons, furnishing illustrations for written work, copies for lessons in drawing, elements for use in design.* The best series of lessons will be that made by a competent teacher to meet the conditions prevailing in her own room. But all competent teachers welcome suggestions, hence the following:

FIRST YEAR. Draw and cut out simple common objects appropriate to the season. Use colored paper, colored pencils, water color.

The making and furnishing of a Christmas tree, outlined last year in the November number, is the most effective device yet discovered for securing a large amount of enthusiastic and successful work from the children. One of these trees, made by children in Dover, Mass., is reproduced at A. Another

*The Christmas Packet published by the Davis Press is full of material tried and proved to be excellent for school use.

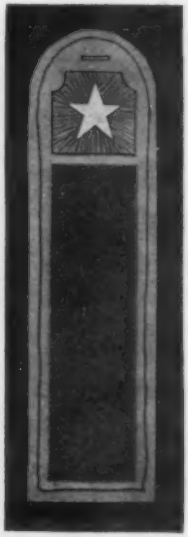
good device is Santa's Pack. A tough manila envelope, large size, may be cut as shown at B and folded to make the pack, with the strap to go over the shoulder. The children may cut out and color all sorts of toys to be placed in this pack, and distributed to their friends at Christmas.

SECOND YEAR. Draw and cut out forms which may be utilized in the making of Christmas decorations and presents. Use color.

Various applications of the star were given last year, and directions for making a decorative chain. Two other decorative chains are shown at C,

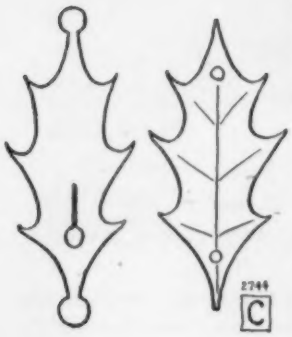
the holly being the motif. The easiest way to secure quantities of these leaf-links is to make a pattern of oak tag and to let one child trace from it, another cut out, another color, another string together.

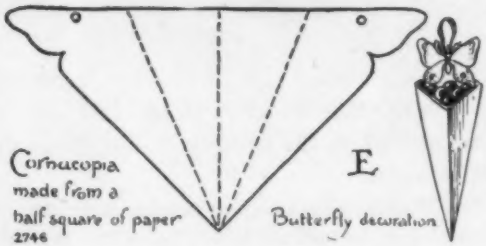
A good present—one of the best coming from a second grade last year—is a match-strike similar to that shown at D, from North Oxford, Mass. Other good subjects are sachet packets, book marks, cards, gift envelopes, Christmas badges, name slips, name labels, etc.



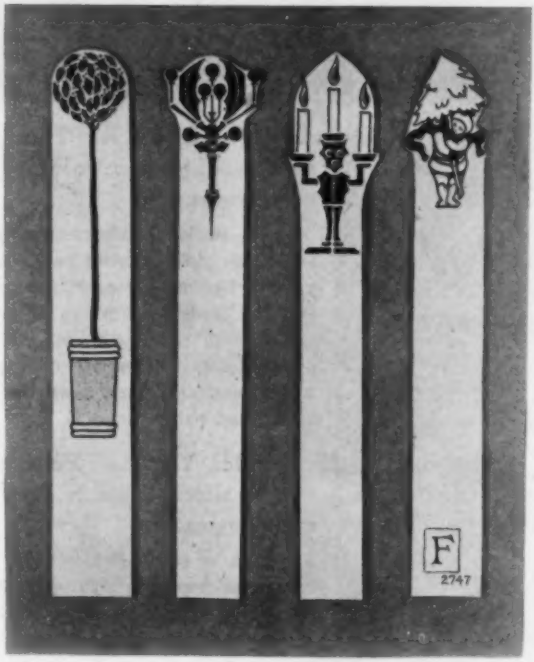
THIRD YEAR. Make and decorate simple objects suitable to the season. Use color.

Among the objects easily made and always in demand at Christmas is the cornucopia. One of the simplest and prettiest received last year came from Bellows Falls, Vt. The construction is shown at E and a completed cornucopia is sketched by its side. The decoration may be varied at will. Made from colored paper, and decorated in brilliant but harmonious





color these objects are very attractive. Other forms of the cornucopia have been given in previous November numbers. Christmas cards, book marks, toy pocket books, calendars, etc., are good subjects for this grade. Whatever the subject chosen, insist on harmonious coloring and painstaking workmanship. The thing when done should be tasteful.



GRAMMAR

In the following grades the subjects selected continue to require ruling and measuring material in two dimensions, for the most part; but the resulting objects require an increasing power of imaging in three dimensions. They offer also

opportunity for individuality of treatment. An increasing emphasis upon technique should characterize the work from grade to grade.

FOURTH YEAR. Plan and make simple objects involving but two dimensions.

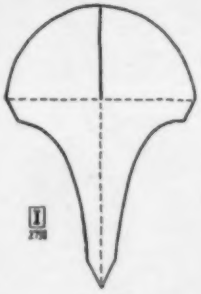
Book marks, Christmas tags, Christmas seals, pin balls, blotter pads, shaving pads and the like are subjects appropriate to this grade. Some bookmarks of novel design made from thin stiff bristol board and appropriately colored are shown at F, and some small gummed seals for Christmas letters and packages at G.

FIFTH YEAR. Plan and make simple useful objects involving but two dimensions.

Frames of cardboard or wood for favorite Christmas pictures; folding screens, small size for use on table or bureau; triptychs and the like, are all good subjects. Another is a memorandum pad for the home. A good one is shown at H. The pad may be purchased for a cent, or made from scraps of practice paper. The back may be of cardboard or of wood. The sheath for the pencil is made from oak tag or other tough paper. The ornament may be drawn on paper, or burnt on wood, and color added to suit the taste. The motto may be omitted if too difficult.

SIXTH YEAR. Plan and make simple useful objects involving two dimensions in planning and three in making.

Easel frames for favorite pictures; paper racks; candy trays and the like are good subjects. Another is a bracket for use at home. The bracket should be designed for a specific purpose and for a particular place. That shown at I in diagram, and at J in its finished form was designed to hold a vase, in a corner. It is made from tough cardboard in one piece; the shelf being double and securely pasted is stiff enough for its purpose. The bracket should have good lines, and may be with or without other ornament.

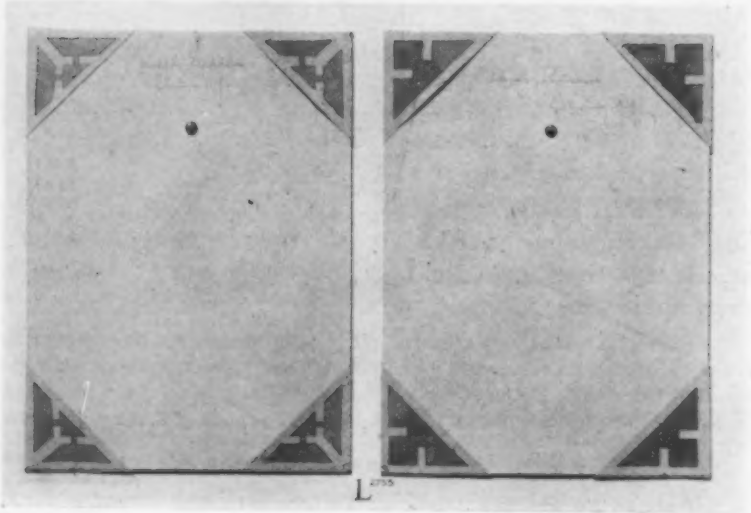


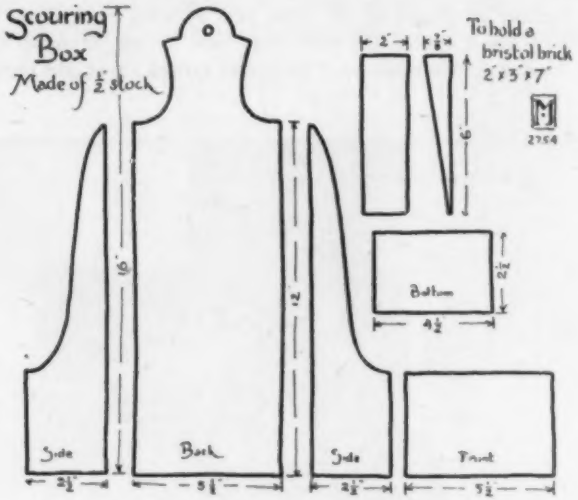
SEVENTH YEAR. Plan and make simple useful objects involving two and three dimensions.

Pasteboard boxes for Christmas candy, etc., and other objects usually found in courses in "cardboard construction" and elementary handicraft are excellent subjects.* But boys, by this time, begin to long for more masculine material. Toy furniture is good for this grade. The plate at K shows furniture

*See "Things to Make," in Helpful Reference Material, p. 251.

K 2752


L 2755

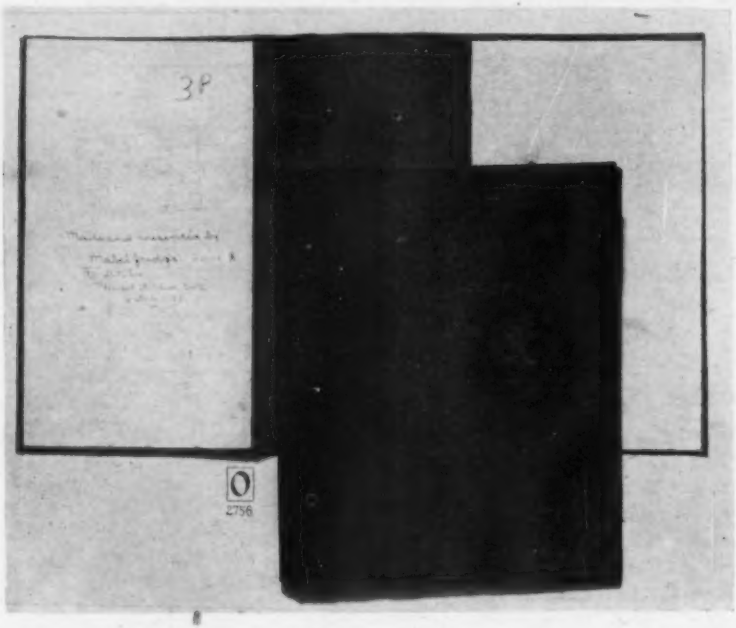


made by a grammar school boy from thin wood. The construction is so evident that a working drawing seems hardly necessary. Lay out each piece on manila paper first; cut out the drawings and use them as patterns in getting out the parts in wood. The ornaments may be easily cut with a curved gouge, or a "bracket saw." If wood construction seems impossible the writing pad is a good subject. See L. Cover a card for the back of the pad; add the corners (paper oblong, folded, wrapped around); then add the back paper, to cover the ragged edges of construction.

EIGHTH YEAR. Plan and make some object of use in the home.

A Scouring Box is suggested. Get out the parts as shown in the diagram M. Nail

the parts together as shown at N. The box is wide enough to hold the brick, a cloth, and a cork. The box when not in use is hung upon the wall near the sink. When laid on a table and turned about, the blade of the



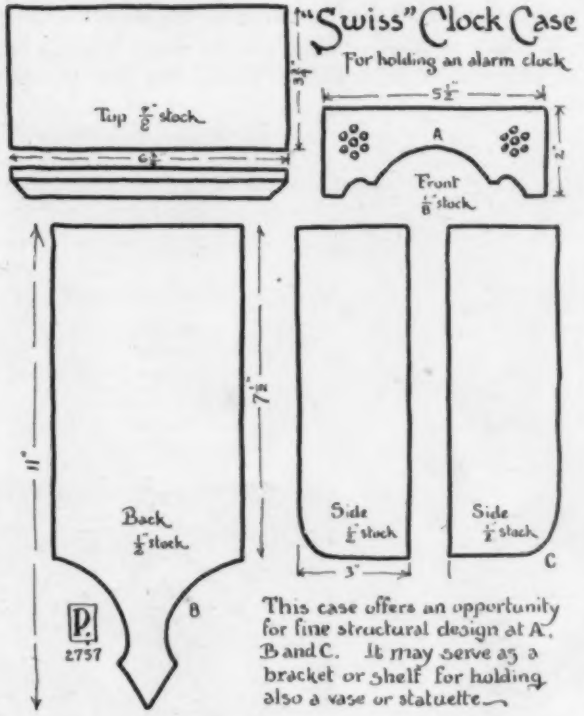
knife to be scoured rests upon the wedge and the cloth and brick are in the most convenient position for use.

Supplementary work is suggested by illustration O, Note Book Covers made by grammar pupils in Westerly, R. I., under the direction of Charles I. Gates, principal of the Pleasant Street School.*

NINTH YEAR. Plan and make some object of use in the home.

*For a description of these covers see a letter from Mr. Gates, p. 267.

A clock case is recommended. The case shown in diagram at P and completed at Q, is very simple in construction, and is a clock case and bracket


"Swiss" Clock Case
For holding an alarm clock
Top stock
A
Front stock
Back stock
Side stock
Side stock
B
C
This case offers an opportunity for fine structural design at A, B and C. It may serve as a bracket or shelf for holding also a vase or statuette.
P
2757

combined. The ornamental shield above the clock, and the ornamental tail below it, offer opportunity for design.

Supplementary work is suggested in illustration R, namely waste baskets of cardboard or thin wood, put together with raffia or thongs of leather. These baskets were made by the boys at The Hill School, Pottstown, Pa., under the direction of Luther W. Turner.

HIGH

FREE HAND

I. Paint border of text previously drawn.

Give one lesson in painting color schemes before painting the design. Give one problem for the entire class to solve. This may be selected from the following:

TWO COLOR SCHEMES.

(1) Closely related colors:—
as Green-yellow and Green.

(2) Complementary colors:—
as Red-orange and Green-blue.

THREE COLOR SCHEMES.

(1) Associated colors:—
as Yellow-orange and Yellow-green balanced on a yellow background.

(2) Dissociated colors:—
as Red-orange and Yellow-green balanced on a Violet background.

By following these relations, i. e.; a single given problem, but using different colors from those mentioned in the schemes given above, various effects

may be produced and a great variety in the colored borders be the result. Use the color wheel, previously drawn, to study out the combinations of colors to be painted.

Bring out the idea that the design must attract the attention as a whole; that no part must stand out more than the rest. This effect is obtained by keeping the values and intensities equal, and in the right proportion to the

There is so much Bad
in the Best of us
And so much Good in the Worst
of us
That it hardly behooves any of us
To talk about the rest of us.
2760

area to be covered by the color. It is easier to get pleasing effects with neutral colors; good effects may be produced with bright colors when these are painted in the right relation to one another.

When each pupil has a color scheme, which has been approved by the teacher, have him paint in the design. In painting the design paint one color at a time; i. e., all the flowers or fruit first, all the leaves and stems next. If a background is used caution must be given against painting out the stems or over into the pattern. Care must be taken to keep outside the forms of the design.

II. Outline the pattern.

The outline may be in black or in gold ink. The line in either case must be firm and of equal width. Avoid thin lines. A stub pen gives a good line.

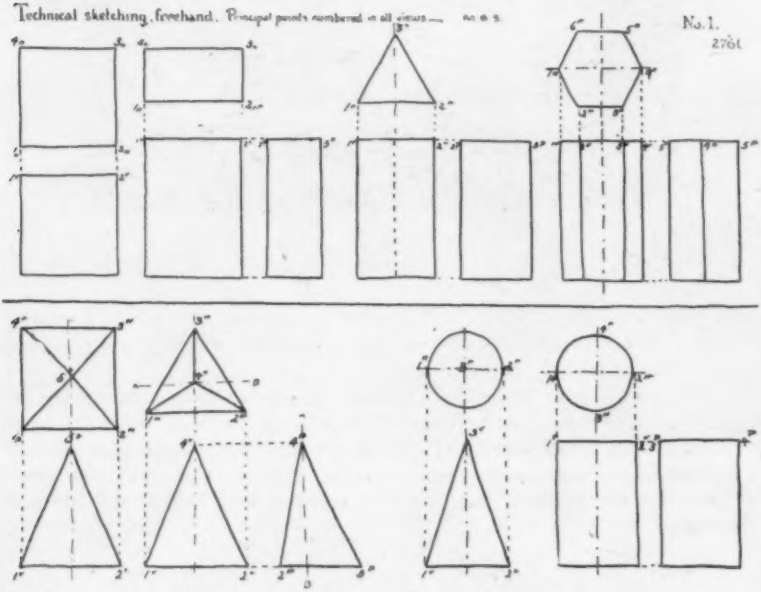
III. Passe-partout or mount the text.

If the process of passe-partouting is taught it is necessary to provide glass, tape, back and hangers. These may be bought by the pupils for ten cents each for the size of the text given in this outline. Spring clothes-pins are helpful in keeping the glass, text and back in position while binding on the tape. The long opposite edges should be bound first; the short edges with the corners mitred should be bound last.

If mounted on cover-board care must be taken to select a color harmonious with the design. Japanese mounting paper is good for this purpose as it comes in neutral colors and artistic texture.

MECHANICAL

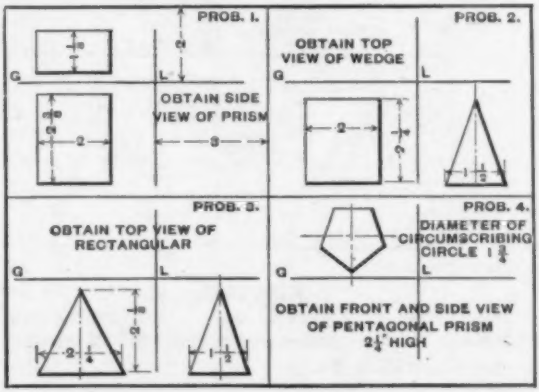
I. Plate 7. Working drawings of the type solids drawn free-hand. See illustration No. 1.



Before beginning the study of projection it is important to review the simple forms of the working drawing in order to emphasize the following points:

(1) Position of views and names.
(2) Projection of one view to another.
(3) Position of dimension lines.
(4) Names of solids, their shapes and forms taken in projection; i. e., all right prisms resting on the base are oblong in front view; all right pyramids resting on the base are triangles in front view, etc.

In drawing this plate let each pupil design it; fix position and size of views and draw the figures in free-hand. Do not copy the reproduction. Study the



directions given in Anthony, Page 22, Section 29, for conventions in use of lines.

A good article on this subject appeared in "The Manual Training Magazine," Jan. 1907, published by Manual Arts Press, Peoria, Ill., entitled, "Standard Drafting Conventions for a Mechanical Arts High School" by Charles B. Howe.

II. Plate 8. Orthographic Projection. Anthony, page 129, Problems 1, 2, 3, 4. See illustration No. 2.

Before beginning the subject of Projection in a scientific, technical manner it is important that the pupils have a knowledge of the geometrical figures and their constructions; the type solids; simple working drawings and their conventions; and position of planes of projection. All but the last part of the subject should have been learned in the grammar grades. To teach the

position of planes and views upon them, a cage made with a wooden frame covered with wire netting, upon which drawings can be made in white chalk is useful. The sides of the cage which represent the planes are hinged together and may be revolved. Read Anthony, Chapt. V. through section 96. In

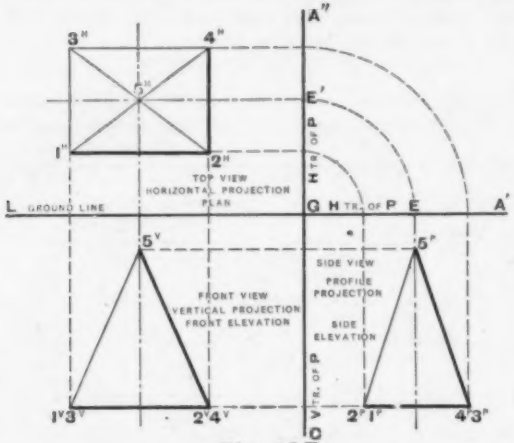


Fig. 107.

drawing the problems always number every point in all views. See Page 65, Fig. 107. See illustration No. 3.

Learn and understand the following rules:—

(1) A projection of a point is always a point at either end of a straight line, which is perpendicular to a trace. (A trace is the line of intersection between the planes, and is called Ground Line, or Horizontal trace; Vertical profile trace; Horizontal profile trace.)
(2) The projection of a line is either a point or a line.
(3) The projection of a surface is either a line or a surface.
(4) A line shows its true length only on the plane to which it is parallel, and one of its projections will always be a line parallel to a trace.
(5) A surface shows its true size and shape only upon the plane to which it is parallel.

NOTE:—Text Book used in this course, "Elements of Mechanical Drawing," by Gardner C. Anthony. Published by D. C. Heath & Co., Boston. Price $1.50.
Plates reproduced by permission of D. C. Heath & Co.

M. B. S.

HELPFUL REFERENCE MATERIAL

FOR DECEMBER WORK

Christmas Stories

Bible, Luke ii; Matthew ii; December numbers of the Book; Bailey. 1902; Mackenzie, 1903; Hayes, 1904; Moore, 1905; Campbell, 1906,

Christmas Symbols

Christmas Packet, The Davis Press, Publishers; Book, December 1901; December 1905, December 1906.

Christmas Gifts by the Children

Bailey, Book, December 1901.

Christmas Cards

Book, December 1902; December 1904.

Calendars

Book, January numbers, 1902, 1903, 1904.

Lettering

Perry, Book, January 1904; Haney, Book, January 1904; Daniels, Book, May 1905. See also Outlines in October number, 1905; and Supplement, Christmas number, 1906.

The Teaching of Lettering, Brown, Council Year-Book, 1906.

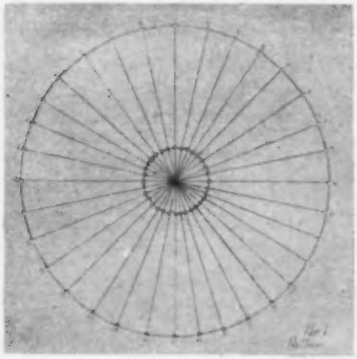
Things to Make

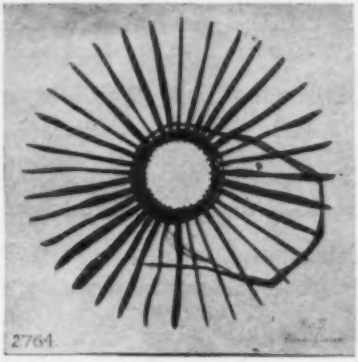
Described and illustrated in the Book. Articles by Brown, Newell, Jenks, in December 1905; Messenger, November 1905; Sanford, April 1906; Soper, May 1906. See also Outlines in November and December numbers of the Book.

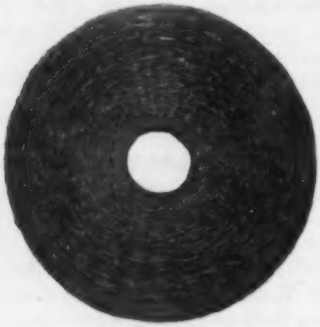
Primary Hand Work, Seegmiller; Elementary Sloyd and Whittling, Larsson; Problems in Woodworking, Murray; Industrial Work for Public Schools, Holton and Rollins; Educative Handwork Manuals, Chamberlain.

THE WORKSHOP

HERE is a good thing to make for your mother. She is always looking for holders and table mats, especially inexpensive and modest table mats. The mat shown in the illustration and here described comes from Omaha, Neb. Miss Mima C. Doyle tells us how to make it.







RAFFIA TABLE MAT

A very pretty and practical raffia mat can be woven by little hands, to be used at the home table to set a hot dish or tea-pot upon.

Find a piece of medium weight card-board 8 1-2 inches square. Upon this square which is to be used as a foundation draw a circle 7 1-2 inches in diameter; in the center of this, draw another circle 1 5-8 inches in diameter.

This done, divide the circumference into 33 parts, (points about 3-4 of an inch apart). From the middle point of the card, draw the 33 radii to these points. With an awl or small punch perforate the card at the outer ends of the radii; also upon the inner circle at all points where the lines intersect.

The raffia to be used may be of the natural color or one or more of the many beautiful shades now obtainable. The natural color is recommended. With a large-eyed worsted needle, threaded with raffia, sew in the warp-threads from beneath an inner hole to an outer hole, 1; then down and up at the next hole, 2; then back to the small circle; and so on until the warp is stretched. Then commence the weaving of the woof-threads from the center round and round, until the outer edge is reached. Upon the back of the mat pass a thread underneath the two circles catching the threads in order that they may not slip off when the card is trimmed for use.

Now cut away the outer edge of the card close to the circular mat, and trim out the small piece from the center. Whip the outer and inner edges with raffia, by sewing over and over the edge strands, thus making a solid narrow border. Cover the under side of the mat with a circular piece of heavy paper, glued or pasted on. Such mats are serviceable and cost less than five cents each.

Another useful object is a Book Stall. It is not so difficult to make as a book case, and affords an evident opportunity for design in the modification and adornment of the ends. The "blank" is described and illustrated for us by Mr. McKinney, as follows:

Here is a convenient book stall which may stand free in the library or be put against a wall.

A very simple design is given but the top and bottom should be designed to harmonize with the rest of the furniture. Five pieces of board and twenty 1 1-4″ round head screws are required.

1. Get out the two ends (2 pcs. 1-2″ x 8″ x 19 3-4″), according to design; the lower shelf (1 pc. 1-2″ x 8″ x 17″); and the two pieces for the trough (1 pc. 1-2″ x 5 1-2″ x 17″ and 1 pc. 1-2″ x 6″ x 17″).

2. Screw the two pieces for the trough together, the larger lapping over the narrower piece. This will give a right angled trough, each side 5 1-2″ wide on the inside.

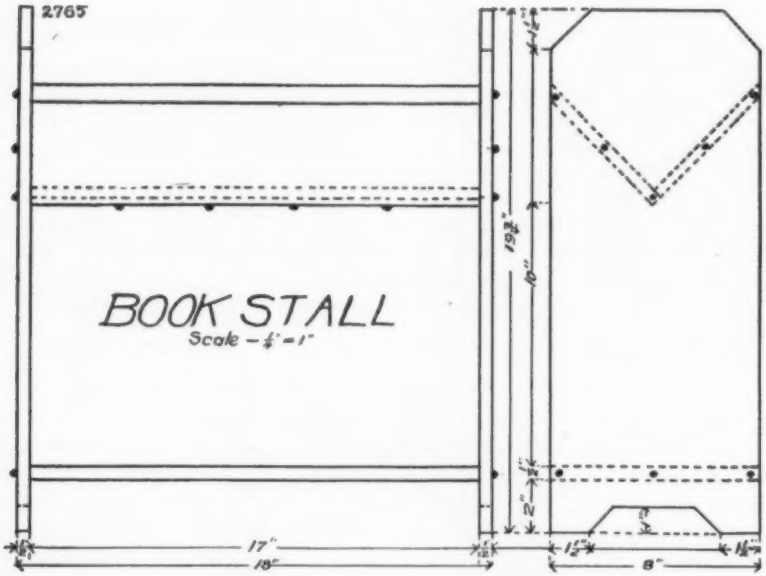
3. Bore the holes for the screws of the bottom shelf 2″ from the bottom of the end pieces. See side view.

4. Ten inches (10″) above this shelf, find the center of the end; bore a screw hole. This will locate the angle of the trough.

5. At 45° angle, draw a line from this center point to the edge on each side. This will show where the screws should be placed to hold the trough in place. Be very careful that the two sides of the trough form a right angle.

6. Put the whole together with screws.

If the stall stands in the center of a room (that is, not against the wall),



it will be found convenient to arrange the books alternately. Thus the titles of half the books will be facing you on whichever side you may happen to stand. A similar arrangement may be used on the bottom shelf but not so conveniently.

This book stall was designed for a particular set of books and the size given fitted a certain recess in my room. Each boy would better change the dimensions to suit his own needs.

All the joints are butt joints, but the pinned mortise and tenon joint may be used to advantage.

C. E. McKINNEY, Jr.
Newark, New Jersey

DOROTHY

One of the best play-dresses a child can have is a bloomer suit, so that we will next make Dorothy one of these little suits which consists of a short dress and bloomers.

Chambray or fancy gingham makes a very attractive suit. The one I am about to describe was made of dark green chambray and trimmed with white braid.

The bloomers, figure 1, should be cut with the line a-b on a lengthwise fold of your cloth. Two of these should of course be cut to make two legs of the bloomers.

The length of the leg from the waist a to the bottom b should be three and one-half inches, and across the bottom from b to d should be two and one-half inches.

The top is a straight line two and five-eighths inches long a to c, while through the widest part from e to f the bloomers should measure three and three-eighths inches. Make the seam c-e two inches long.

Each leg of the bloomers should be sewed separately from d to e but should be sewed together so that c and e of each leg will come together except one and one-half inches which should be left open for the placket. Hem the placket and turn the bottom of each leg up about one-eighth inch and run a gathering string in.

The seams of this suit were sewed up once and overcasted as the material was rather stiff and heavy for French seams. A binding three-fourths inch wide and large enough for your doll should be cut and put on in the same way as the petticoat binding described in the previous article. You can have a button and button-hole or you can fasten the bloomers on with a pin.

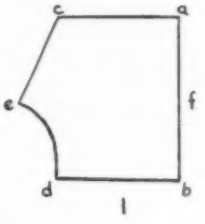
The dress is cut with a whole front and back. Cut the front, figure 2, five and three-fourths inches from the middle of the neck to the middle of the bottom g-h, and six and one-half inches from the shoulder k to the bottom m. The under-arm seams n-o should be four and three-fourths inches and the shoulder seams seven-eighths inch long. From n to n across the front measures five and five-eighths inches, and across the bottom in a straight line from o to o should be eight and one-fourth inches.

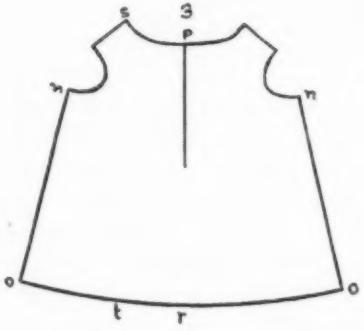
The shoulder and under-arm seams would be the same for the back, figure 3, as for the front. From the neck p in the back to the bottom r should be six inches, and from the shoulder s to the bottom t six and one-half inches. From n to n across the back is four and one-half inches, and across the bottom in a straight line from o to o should be six and three-quarters inches.

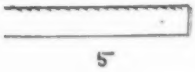
The sleeve, figure 4, is three and one-half inches from the notch u to the bottom v, and the seam w to x two and one-eighth inches. The top in a straight line w to w should be five and three-fourths and the bottom x to x five inches.

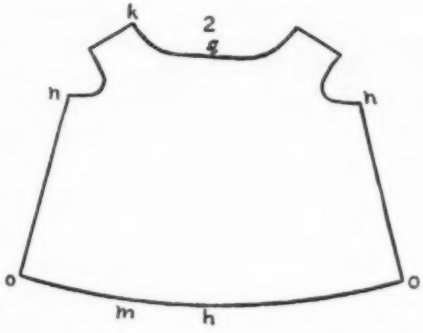
As was mentioned before, all the seams are made in the ordinary way and overcasted. The placket which should be three inches long and cut in the middle of the back is finished with a narrow hem. The bottom of the dress should have a half-inch hem. The bottoms of the sleeves and the neck can be turned in and a gathering string put in the size to fit your doll's wrists and neck.

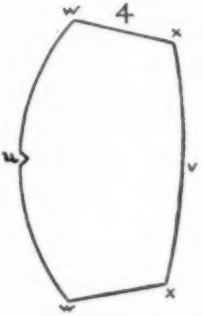
Pattern for A Play Dress for A Little Girl Doll











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Sew the sleeves in in the usual way as described in a previous article on the night-gown. A belt is made by taking a strip of cloth seven-eighths inch wide and ten inches long, and, after folding it through the middle lengthwise and turning in the raw edges, over-sewing it as in figure 5. A small button and button-hole complete the belt.

White braid can be sewed around the neck and down the left side, (see photograph), which gives the suit the appearance of a little side-closing dress.

MARY A. BERRY

West Newton, Massachusetts

EDITORIAL

INDUSTRIAL education still holds first place wherever words are being poured out on long-suffering teachers. The reason is not far to seek: "He that hath knowledge spareth his words!" We do not yet know just what we want, in these United States, in the way of industrial education; if we did, talk would dry up, and something more substantial would appear. Let us hope that the great convention to be held at Chicago December fifth, under the auspices of the National Society for the Promotion of Industrial Education, will not multiply words without coming to a few definite conclusions. The Society has sought the views of three hundred manufacturers and labor men, and has discovered that "a large majority of both classes favor strongly the introduction of public trade and technical schools." Inasmuch as professional people favor the same type of education, it would seem safe to assume a sufficient backing of public sentiment and to go ahead. Germany, France and England have tried all sorts of experiments in this field, and the results of their dear-bought experiences are open to us. In the name of common sense let us move on. It is more blessed to do than to talk.

¶ Meanwhile let us not forget that the foundations for whatever may be done in industrial schools, trade schools, or technical universities, are being laid, and must forever continue to be laid in the public schools. Through the language and literary studies, through the mathematical and nature studies, through drawing, design and handicraft, these schools lead to the more advanced courses which prepare for the "learned professions," the scientific occupations, and the practice of all the arts. If the enthusiastic advocates of better industrial training for the masses would only listen to public school teachers they would learn something worth considering, namely, that an hour a day devoted to nature study, and an hour a day devoted to drawing and an hour a day devoted to handicraft, would yield better returns

in ten years, than any number of technical schools of high school grade, and cost the public treasury about one-tenth as much. Half of the time for the "humanities," and half the time for the "communities,"—with their seething industrial life set in the midst of God's out-of-doors,—would seem to be a fair division of the school time. As it is, the arts are given, on the average, hardly a paltry hour a week. What wonder the French accuse us of insincerity and stupidity in our attempts to teach drawing and handicraft,—*Bien stupide! Pas serieux!*

¶ One of the brightest men engaged in educational service in the United States is Mr. George H. Martin, Secretary of the Massachusetts Board of Education, which means, being interpreted, something more than State Superintendent of Public Instruction, in other commonwealths. In an address on Industrial Education, not long ago, he gave the following as Essentials of Industrial Efficiency:

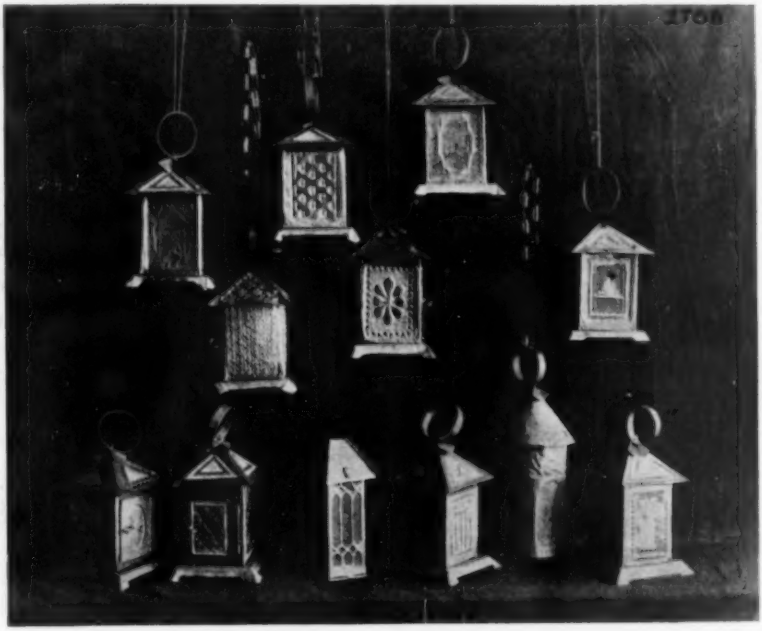
1. A General Knowledge of Industrial processes and productive industries.
2. Handiness with tools.
3. Readiness to adapt means to ends (gumption).
4. Readiness in computation.
5. Command of English.
6. Command of drawing (precise and accurate working drawings).
7. Knowledge of materials (history of art).
8. Ideas of cost.
9. Ideas of organization (loyalty).
10. Sense of obligation. Employer and employed. Producer and consumer.

Needs:

A motive for productive effort.

He who meditates even briefly upon these ten essentials and an eleventh, will see that such work as The School Arts Book has been advocating during the six years of its happy existence, is calculated to conserve them all, and the last not least.

¶ The "motive for productive effort" during November and December is "good will toward men." The Outline is based upon the supposition that everybody, at Christmas, wants to do something fine for somebody else; and it offers a variety of exercises, unrivalled in interest and in educational values. The



contributed articles offer further suggestions for work worth while, and no little food for thought.

¶ All the contributed articles are the fruit of experience; they are not reflections of theories, nor records of visions. They represent the winnowed wheat of thoughtful workers, and are

therefore good seed for sowing broadcast. Miss Goldsworthy's lantern is so good a problem from every point of view, that I want to second her motion, so to speak, by presenting an illustration of other solutions of the same problem, worked out under the direction of Miss Annette J. Warner, at the State Normal School, Fitchburg, Mass.

¶ But the November number, although it contains the December Outline, is after all the Thanksgiving Number. This fact is emphasized by the frontispiece, a decoration by Mr. Henry G. Keller, teacher of painting in water-color and of pen-and-ink drawing in the Cleveland School of Art. The design first appeared upon the cover of Mr. Keller's announcement of his summer classes at Berlin Heights, Ohio, 1907. It is a fine example of a four-tone effect produced by two printings. Unusual skill is shown in utilizing the color of the paper. That one gray is forced to serve as the shadow on horses, wheat sheaves, and the ground itself, as the tone of flesh in shadow, and as distant foliage, and yet without doing violence to our sense of propriety. "Everything is an impossibility until somebody does it."

¶ The Calendar for the month echoes the same idea—Harvest Home. The last load is going to the barn in the twilight. Draw the sky first with the side of the crayon and add the dapple of clouds with the end of the crayon. Make the distance with the thumb. Draw with the eraser to produce the load, the walls, and near-by masses. Add with white, the light in the road. With charcoal draw the wheels, the horse's head, the men, and the boy waving his hat. Strong touches of the charcoal will give the tree, leaves, and other detail. The calendar itself is laid out with charcoal and the lettering added with chalk.

All the tail-pieces for this number, and the cover stamp as well, emphasize the element which appeals most strongly

NOVEMBER

S	M	T	W	T	F	S
0	0	0	0	0	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

to children during the month of November. These designs will help in preparation of attractive Thanksgiving papers and souvenirs.

¶ The teacher who is already beginning to look for attractive Holiday material will find Mr. Alfred Bartlett's latest catalogue a source of satisfaction. It is, as usual, full of good things. The Calendars, Greetings, "Cornhill Dodgers," Books, Letter-Leaflets, Friend-to-Friend Cards, and other publications described in it are unique and beautiful. Mr. Bartlett's address is 69 Cornhill, Boston.

¶ All who have had to do with schoolroom decoration have felt the need of material of incontestable excellence in color to enrich the wall spaces. Such material is at last beginning to appear. The University Art Shop of Evanston, Ill., offers fac-simile reproductions, 16 x 24, from drawings in color by that skilful modern master, Jules Guérin. Four of these prints, reduced to miniature, are by the courtesy of the publishers, reproduced in this number of The School Arts Book, that our readers may have some idea of the color schemes which these decorative drawings offer. They are warm and cheerful, just right to illuminate a dull corner.

¶ By the way, why have all the school work in prose this year? Children are fond of rhymes. Let your children try to express themselves rhythmically. Perhaps they will do as well as some sixth grade boys and girls did in the elementary school connected with the University of Chicago a year or two ago. Here are a few samples:

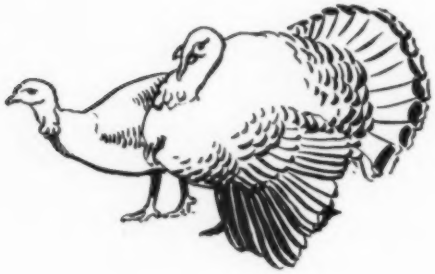
The autumn has come, the trees are bare;
The squirrel is getting of nuts his share;
The birds have already ceased their song,
And the wind is whistling the whole day long.

* * * *

The glorious autumn days have come;
The bees have stopped their busy hum;
The leaves are dropping from the trees,
And the grass is bending in the breeze,
The leaves are turning gold and red,
And dropping to their winter bed.
Each day is growing a little shorter,
And the farmers dare not loiter.
Each day is growing colder,
And the wind is growing bolder.

* * * * *

The squirrels their nuts are storing,
The wind will soon be roaring,
While the crows are calling,
And the brown oak leaves are falling,
Heavy frosts are descending,
The autumn days are ending.



CORRESPONDENCE

IN reply to a letter of inquiry concerning the note-book covers recommended in the Outline, I received the following:

Pleasant St. School, Westerly, R. I.,
Oct. 2, 1907.

My dear Mr. Bailey:

The ordinary manila covered note-book becomes anything but a thing of beauty before the average boy has used it a month; and its broken covers and crumpled corners often make it positively ugly long before it is filled. Moreover at the end of the year many books are but partially full and much unused paper is thrown away or at best torn out for scribbling paper.

For several years our Seventh and Eighth grades have kept all notes on perforated paper in "University" note book covers, the latter remaining the property of the school and unused paper being returned to the school supply. The results are most satisfactory. Notes for all subjects are in one book and well protected by rigid covers. The requirement of neat work can be enforced, since untidy leaves can be removed, rewritten and replaced. The expense, however, twenty-five cents per cover or $12.00 for a room of forty-eight pupils, is somewhat of an objection to their universal use in grammar schools.

Last year we made sets of covers practically equal in workmanship to the factory made article and much more attractive in appearance, since various colored cloths were used in place of the uniform black. Each pupil stamped his cover on the inside with the school department's book mark and added the words, "Made and presented by," followed by his own name. When completed and attractively displayed on the school room wall, the teachers of grades Five and Six were summoned and a pupil previously elected as spokesman presented the sets to them for the pupils of their respective grades.

It will be hard to tell who gained most real delight from it all—the pupils who created and presented, the teachers who received, or the little boys and girls who are now using and enjoying these beautiful and useful gifts. Certain it is that from the financial point of view the experiment was a great success, for the cost was almost exactly five and one-half cents per cover, or less than five dollars for the eighty-eight, as against $22.00 had we purchased them at wholesale. You have been good enough to ask for an account of how they were made and I gladly respond in the hope that the pleasure our young artisans enjoyed may be multiplied in the experiences of many of the big family of School Arts boys and girls.

First, then, the material. For eighty-eight covers we shall require:

12 sheets book-cover pasteboard, 26″ x 38″ @ 8 cts.	$ .96
15 yds. binders' cloth, assorted colors, @ 14 cts.	2.10

5 yds. buckram, assorted colors, @ 25 cts.	$1.25
1 box "solidhed" eyelets,	.25
2 lb. box Day's Diamond paste,	.25
White paper, estimated,	.10
Total cost,	$4.91

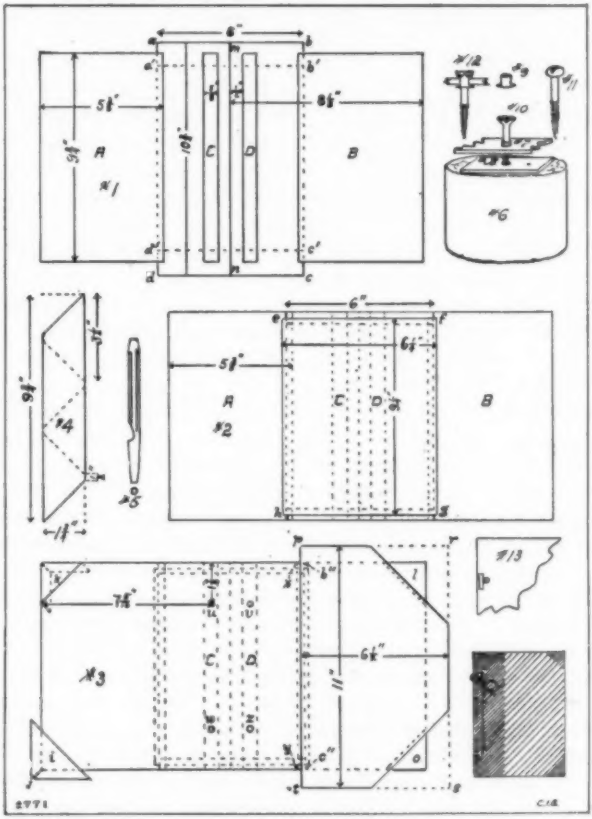
For paste, coopers' glue is best. But it must be prepared in a double boiler and applied hot, conditions which rule it out of the ordinary school room. Prepared liquid glue makes an expensive substitute and an unsatisfactory one, if used cold. Library paste is good but costly. After much experiment we solved the riddle by buying the paper hangers' paste named above. Any child can prepare enough for the whole school by adding three to four parts of warm water. The two pounds make four or five quarts, and should be prepared only in such quantities as will be used the same day.

The cloth and buckram, which come in 38″ widths, can be purchased, as can the pasteboard, of any large school supply house or book-bindery. Since judicious planning would save much material, it is best that the teacher or a reliable pupil mark off the material with pencil and straight-edge and have volunteers cut it up some days beforehand, the boards into rectangles 12 1-2″ x 9 3-4″, from one of which each pupil will then cut, during the first lesson, the four pieces necessary for this cover. And similarly with the cloth.

For tools, each pupil will need a sharp jack or sloyd knife, pencil, ruler, newspaper or other protection for desk, thin board on which to cut the pasteboard, and piece of clean white cloth. For the school as a whole, procure a dozen bristle brushes from 1″ to 2″ wide, a dozen cups for paste, a saddler's punch (No. 5), exact size of eyelets, a piece of iron or steel with hole to receive screw (Nos. 8, 10), a half-dozen each of flat head and round head screws of such size wire as will just slip into the eyelets, two or three hammers, and a six foot straight edge for marking off material and to guide the knife in cutting the large pasteboard. Begin to have pupils collect these tools several days in advance. The saddlers' punch and screws may have to be purchased. They need cost not over twenty to thirty cents.

Arrange to work in periods of not less than an hour each, preferably the last hour of the day, and if possible in divisions of not over twenty-four pupils. This last is not imperative, our work having been done by a division of forty-five. Have paste mixed and distributed and materials passed before the period, to save time and avoid confusion. If pupils select colors, see that they get such as will be reasonably harmonious. Insist that the paste be applied evenly

and carefully to the very edge of each piece of cloth and paper. This is important. And it is equally important that each piece be smoothed down care-



fully and persistently with a clean cloth to insure freedom from wrinkles and firm contact when dry.

The various steps in the construction of the covers will occupy the average class for three or four weeks, if restricted to the sixty to ninety minutes of drawing or manual training time usually available for such work. It is impera-

tive that the teacher make at least one cover before attempting it with the class.

On the back of the piece of buckram, a b c d, in No. 1, draw the mid-line, m n. Cover buckram with paste and assemble pasteboards A, B, C and D, having tops in straight line and sides parallel to, and accurately spaced from m n, as indicated. Turn down the half-inch projections of buckram to positions indicated by a″ b″ and c″ d″ and see that they adhere.

The cloth lining, e f g h, in No. 2, may match in color the buckram or the cloth cover or it may be different from both if only harmonious. Apply paste and place so as to cover boards C and D, the edges of boards A and B and the turned down edges of the buckram. Press down so as to adhere not only to the boards but to the exposed surface of the buckram between them.

Turn cover inside down (No. 3). From a strip of buckram of the same color as the back, cut corner pieces as in No. 4. Paste and apply as at i, No. 3, turning under the 3-8″ projections as at K. A slit in the buckram, as at j, just to, not past, the corner of the board, aids in securing a neatly finished turn at this difficult point.

When corner pieces are all in position, place one of the outside cloth covers, p r s t, so its edge, pt, shall cover edge of buckram, b′ c′ (see No. 3), but shall not extend beyond the edge, xy, of the board cover beneath the buckram. With thumb nail or back of knife blade, crease the cloth along edges of corners l and o. Cut off corners of cover 1-8″ outside these creases, paste cover in position, turning under and carefully securing the three projecting edges.

When both covers are on, the eyelets may be inserted. Considerable care must be exercised in marking the perforations. Apply a sheet of the perforated paper (7 3-8″ x 9 1-2″) to the inside of one of the board covers so that its outer edge shall lie 1-4″ inside the edge of the cover and its ends each 1-8″ inside the ends of the cover. Mark through the perforations upon the cloth lining. Mark the other side in the same way, and with punch (No. 5) wooden block and hammer (the eyelet pliers will not reach) cut the holes u, v, w and z. They should, if measurements have been exact, pierce the middle of the pasteboard stays C and D and each pair should exactly coincide when the covers are closed. This is so important that for the pupils' use it is well to have a manila paper pattern the exact length of the covers, and of such width as to allow the outer edge to coincide with the edge of the cover. The center of its perforations would then be 7 5-16″ from the outer edge and 1 3-8″ from top and bottom. Protect the perforations in pattern by inserting eyelets.

The eyelets in the cover should be clinched on the inside that the outside map present the perfect finish of the ready-made head. Our method of clinching them (since again the pliers were useless) is shown at Nos. 6 to 12. No. 7 is the perforated cover with eyelet (No. 9) in place. No. 8 is a piece of iron or steel (an old hinge will do, if countersunk side be turned down) fastened to block (No. 6). Have the holes in Nos. 8 and 6 coincide, and of sufficient size and depth to admit freely screws (10 and 11) their entire length.

Resting the cover and eyelet on the iron, insert 10 and with hammer tap its flaring head down into the top of eyelet till the latter is sufficiently spread (see 12). Remove 10, insert 11 and complete the clinching with two or three light blows. As the average girl is not at home with the hammer and the average boy is so much at home that he wants to drive the head of No. 10 nearly through the eyelet, we found it advantageous to train two or three boys to do the eyelet work exactly right, and to allow them to do the community work at their "shop" in one corner of the room, or, at their discretion, to supervise the doing of it by the owner.

The covers are now ready for the cutting and pasting in of the two rectangular pieces of paper lining. These should cover all exposed edges of both cloth and buckram, but must on no account extend beyond the inside edges of the boards onto the flexible back. Simple as this last step may seem, its proper accomplishment will tax the ability of many pupils who have excelled in the earlier steps. Before inserting the block of paper, stay the perforations of the first and last four sheets with strips of gummed book mending linen, as at No. 13. Half of a one yard shoe string passed through the eyelets and through the desired amount of perforated paper, drawn tight, and securely tied on the outside, completes a piece of manual work that is at once beautiful, valuable, useful and lasting.

Charles I. Gates.

THE ARTS LIBRARY

BOOK REVIEWS

Art Principles in Portrait Photography. By Otto Walter Beck. 244 pp. 6 x 9. 138 illustrations. The Baker & Taylor Co., New York. $3.00.

Mr. Beck, already known to the readers of The School Arts Book through his article on illustration, has rendered portrait photographers and everybody interested in pictorial art a valuable service in presenting so clearly and by such simple means the fundamental principles of portrait composition. Mr. Beck's style is direct, his illustrations apt and convincing. Even the casual reader of this volume will look at pictures with a different eye thereafter. The final chapter deals with processes and gives receipts for manipulating negatives to secure artistic effects. The book is a handsome volume. There is not a waste line in the decoration of its covers nor a superfluous word or illustration within.

The Art of the Prado. By C. S. Ricketts. 398 pp. 5 x 7 1-2. 48 half-tone illustrations. L. C. Page & Co. $2.00.

This is the seventh volume in the series by this author dealing with the art galleries of Europe. It supplants in a way The Prado and Its Masterpieces which appeared in 1903. Velasquez, Murillo, Raphael, Titian, Rubens and Van Dyck are the artists to whom has been accorded the most consideration both in text and reproduction. The style of Mr. Ricketts is too well known to require description. The illustrations in this volume would have been considered excellent ten years ago, but when compared with the best modern half-tones, such for example as those which appear in Masters in Art, they seem inadequate to the occasion. When a masterpiece is to be studied in a book the best possible reproduction is none too good. However, one should not be too severe in criticizing these plates for the masterpieces of the Prado Gallery for some reason or other are among the most difficult to satisfactorily reproduce, and perhaps after all the best an author can do in a book of this sort is to whet to a keen edge one's appetite for the originals.

Chats on Old Prints. By Arthur Hayden. 308 pp. 5 x 8. 73 illustrations. Frederick A. Stokes Co. $2.00.

A delightful atmosphere pervades this book. One is transported tenderly to the days before the advent of the half-tone, with whose coming "it would be as logical to quarrel as with Caxton's printing press" notwithstanding the fact that it has "led almost to the extinction of both steel and wood engraving."

The volume is a complete handbook for the beginner from its glossary of terms used to its table of engravers and its classified bibliography. Chapters treat of etching, wood engraving, copper plate, stipple, steel engraving, mezzotint, aquatint and color prints, and lithography. The value of the half-tone as a reproducing medium is nowhere better shown than in this very book, for by its means the charming effects of a half-dozen mediums are effectively reproduced at a comparatively slight expense. As the author says, the volume is intended for that "twenty shilling public whose art instincts are not less acutely developed [than their wealthier neighbors] but whose spending capacity is strictly limited by the resources of a slender purse." The style of Mr. Hayden's book is calculated to engender a love of collecting which may soon outrun the collector's means. One closes the book with the exclamation of Emerson upon one occasion, "I perceive that everything takes its turn at the top."

RECENT PUBLICATIONS

YOUTH, ITS EDUCATION, REGIMEN AND HYGEINE. By G. Stanley Hall. To be reviewed later. $1.50.

THE GOTHIC QUEST. By Ralph Adams Cram. A suggestive and thought-provoking discussion of the relation of Gothic architecture to modern religious conditions, written in Mr. Cram's usual spicy and romantic style. The Baker & Taylor Co. $1.50.

THE ART OF WILLIAM BLAKE. By Elisabeth Luther Cary. A discussion of the art of Blake in several unusual phases. The author dwells particularly upon his Manuscript Sketch Book, from which the present volume is profusely illustrated. Moffat, Yard & Co. $5.00.

PAINTERS AND SCULPTORS. By Kenyon Cox. A series of appreciations of individual masters, presenting as a whole a general view of painting since the sixteenth century. Duffield & Co. $2.50.

ESSENTIALS IN ARCHITECTURE. By John Belcher, A. R. A. An analysis of the principles and qualities to be looked for in buildings. Charles Scribner's Sons. $2.00.

POMPEII AS AN ART CITY. By E. V. Mayer. Illustrated in photogravure, etc. The latest volume in the valuable and attractive "Langham Series of Art Monographs." Charles Scribner's sons. Leather, $1.00.

THE STORY OF ART THROUGHOUT THE AGES. By Reinach. Translated from the French by Florence Simmonds. 600 illustrations. Charles Scribner's Sons. $4.00.

THE OCTOBER MAGAZINES*

ART AND HANDICRAFT

American Artists who Paint American Subjects. Elizabeth M. S. Fite. Circle.

American Handicraft, Achievements in. Frederick W. Coburn. World To-day.

American Painting, Story of—II. Edwina Spencer. Chautauquan.

Apple-Stenciling. Adrian Weimas. American Homes and Gardens.

Art Competition, The National, at South Kensington, 1907. W. T. Whitley. International Studio.

Artist's Model, Being an. Charles F. Peters. Bohemian.

Blake, William, Notes on—III., Some Characteristics of his Design. E. L. Cary. Scrip.

Bookbinding as a School Craft. Gertrude Stiles. Woman's Home Companion.

Bookbinding, Practical. Morris Lee King. International Studio.

Cassone Fronts in American Collections—V. William Rankin. Burlington.

Courtship, Famous Pictures of. Florence Finch Kelly. Broadway.

Crivelli, Carlo. Elizabeth L. Cary. Scrip.

De Cora, Angel: Indian Artist. Francis Sparhawk. Human Life.

Design in Theory and Practice—I. Ernest A. Batchelder. Craftsman.

Designer's Approach to His Problem, The. James P. Haney. International Studio.

Die-Sinking. Russell Sturgis. Scribner.

Emotion in Painting, The Place of. A. Clutton-Brock. Burlington.

Fairbanks, Arthur: New Head of the Boston Museum of Fine Arts. World To-day.

French Art, Sensationalism in. James W. Pattison. House Beautiful.

Furniture of To-day, Some. House and Garden.

Furniture Making at Home. Eugene Clute. Home.

Haag, Charles: Immigrant Sculptor. Crystal Eastman. Chautauquan.

Hiroshige: Japanese Impressionist. Anne Heard Dyer. Craftsman.

Ireland National Gallery, The. Ellen Duncan. Burlington.

Iron-work, Neglected Possibilities of. Annie M. Jones. Scrip.

Limoges Plaques, Two, and the Maitre de Moulins. Claude Phillips. Burlington.

Lockwood, Milton: American Portrait-Painter. Maude I. G. Oliver. International Studio.

*From "What's in the Magazines," published by the Dial Company, Chicago.

Macneil, Herman A., and Mrs. Carroll B.: Sculptors. Jean S. Holden. World's Work.
Millet, Frank D., Art of. Charles M. Skinner. International Studio.
Millet as an Etcher. Giles Edgerton. Craftsman.
Morris, William, The Influence of. Elbert Hubbard. Circle.
National Arts Club, The New. F. Wellington Ruckstuhl. Broadway.
New York City Municipal Art Commission, The. William Walton. Burlington.
Ney, Elizabeth: Sculptor. Bride Neill Taylor. Open Court.
Nimbus, The, in Eastern Art. J. Tavenor-Perry. Burlington.
Panels, Two Painted. Samuel Howe. House and Garden.
Pennell, Joseph, London Etchings of. Fitzroy Carrington. Munsey.
Rugs, Domestic. George Leland Hunter. Country Life.
Saint-Gaudens, Augustus: Sculptor. Century.
Saint-Gaudens, Augustus. Craftsman.
Saint-Gaudens, Augustus. Perriton Maxwell. Book News Monthly.
Saint-Gaudens, Augustus: An Appreciation. F. Edwin Elwell. Arena.
Saint-Gaudens, In Memory of. Kenyon Cox. Architectural Record.
Secession Art in Europe. Craftsman.
Sorolla-y-Bastida, Joaquin: Spanish Artist. Charles M. Kurtz. Scribner.
Struys, Alexandre: Belgian Painter. Fernand Khnopff. International Studio.
Tapestries: What They Are—I. George Leland Hunter. House and Garden.
Thomas, Grosvenor, Landscape Paintings of. W. K. West. International Studio.
Velasquez. Roger E. Fry. Burlington.
Vellert, Dirick, and the Kings College Chapel (Cambridge) Windows. N. Beets. Burlington.
Washington Public Schools, Art in the. Leila Mechlin. Scrip.
Waterhouse, Alfred, Water-color Sketches of. International Studio.
Woodwork, Decorative, A Study in. Mary H. Northend. House and Garden.

MISCELLANEOUS

THE INTERNATIONAL STUDIO for October offers to the teacher of drawing several unusually rich pieces of color, The Chapel of Henry VII, by Wolcott, being perhaps the best example of the interpretation of a subject solely for its color. The Bridge of Sighs, by Holloway, is admirable as a study in values with color subordinated, while The Old Embankment at Bruges might well stand as a study in color with values subordinated. The plate from which the average student would receive most help is the admirable

reproduction of the interior court of Santa Maria degli Angeli, by Alfred Waterman; but perhaps on the whole the finest color print in this number is Cluden Mill, by Grosvenor Thomas. A comparison of these last two plates will be instructive as showing the reasonable differences in the handling of the two mediums. The most instructive single article for the public school teacher is The Designer's Approach to His Problem, by Dr. Haney. Another article full of useful information is Practical Bookbinding, by Maurice Lee King. The National Art Competition at South Kensington is reviewed with numerous illustrations, and "Studio Talk" contains reproductions of some extraordinary Russian designs.

THE MANUAL TRAINING MAGAZINE for October appears in a new and most becoming dress. Charles R. Richards contributes an article on the relation of manual training to industrial education, and Mrs. Gertrude Roberts Smith contributes the first of a series of illustrated articles on Embroidery with admirable illustrations. Some decorative books are exhibited and described by Gertrude Stiles, and William Noyes of Teachers' College writes on the Common Joints with ample illustration.

THE PRACTICAL TEACHER'S ART MONTHLY for October contains suggestions for a month's drawing lessons by Agnes E. Farman of Leicester, England, which from the American point of view are about the best ever published in that magazine. She advocates the drawing of a thoughtful outline and the addition of the principal veins in pencil, and then a light wash of characteristic color. The "Memorandum" on the teaching of drawing by the Scotch Education Department is a repetition of ancient history for many of us. The war is on in England between copybooks and blank paper.

THE CHILDREN'S MAGAZINE, edited by Frances Hodgson Burnett, has absorbed the "Boys' and Girls' Magazine" formerly edited by Mrs. Van Renssalaer of Cornell, and is by so much the richer. The October number contains two or three interesting drawings in three values secured with the point by Walter King Stone.

THE ELEMENTARY SCHOOL TEACHER for October contains a fascinating presentation of the early history of Chicago by Pearl Backus Carley of the Francis W. Parker school. History, geography, literature and nature study, geometric and free hand drawing, pictorial art, manual training, and composition are here combined in a most vital and happy way.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

SEPTEMBER CONTEST

AWARDS

First Prize, Book, Pyropen Outfit, Badge with gold decoration.

Elizabeth Kerwin, IX, 319 Summer St., Woonsocket, R. I., Spray of wild caraway in pencil.

Second Prize, Box Franklin Colored Crayons, Badge with silver decoration.

Katherine Blanchard, IX, Maple Street School, Danvers, Mass.
Blanche Collet, VII, 290 Ridge St., Fall River, Mass.
Louise H. Emrich, VIII, Haydenville, Mass.
Roland Frazier, VII, 520 Buffalo St., Manitowoc, Wis.
John Moran, IV, Box 293, R. F. D., Forestville, Conn.

Third Prize, a set of Taylor-Holden Mechanical Drawing Alphabets and Badge.

Anita Cartier, VI, 93 Warren St., Fall River, Mass.
Ethel Flanagan, III, Easthampton, Mass.
Elmer Horton, IX, 227 High St., Bristol, Conn.
Helen Learoyd, IX, 367 Maple St., Danvers, Mass.
Marie Rechcygl, VII, 728 N. 7th St., Manitowoc, Wis.
Florida Richey, V, Easthampton, Mass.
Susan Staples, IX, 130 Broad St., Woonsocket, R. I.
George Stewart, IV, Norwood, Delaware Co., Pa.
*William N. Sweet, IX, 50 Everett St., Southbridge, Mass.
Alex. R. Thompson, IV, Elm Street School, Westerly, R. I.

Fourth Prize, The Badge.

*Edgar Anderson, N. Manitwoc, Wis.
Fred Anderson, VIII, Thomas Gardner School, Allston, Mass.
Roseve Barstow, IX, Mattapoisett, Mass.
*Herman Bartlett, VI, East Woonsocket, R. I.
R. Edward Bates, VI, Weymouth Heights, Mass.

*A winner of honors in some previous contest.

Leslie Browning, V, Susquehanna, Pa.
Mildred Carson, VII, Bergenfield, N. J.
Neal Coddington, IV, Oradell, N. J.
Winifred Collins, IX, 47 West Main St., Globe Village, Mass.
*Geraldine Crockett, IX, Hopkinton, Mass.
Helen Day, I, Hopkinton, Mass.
Mabel Delage, III, 35 Everett St., Southbridge, Mass.
Mary DeMello, I, Long Road, Fairhaven, Mass.
Harold Ernest, II, McKelvey School, Swissvale, Allegheny Co., Pa.
John W. Faulkner, V, Norwood, Delaware Co., Pa.
Edwin C. Finlay, III, Adams School, Weymouth Heights, Mass.
Hazel Flagler, VIII, Cedar Falls, Iowa.
Leon E. Forrest, VI, Phillips School, Boston, Mass.
Dora Gallerani, III, Hopkinton, Mass.
Myra Goodhue, V, Haydenville, Mass.
Steven Guernsey, VI, Easthampton, Mass.
*Hazel Haff, IX, Easthampton, Mass.
Ella Hanet, II, Ranken, Allegheny Co., Pa.
Grace Hayden, IX, East Bristol, Conn.
*William Healey, II, Haydenville, Mass.
*Bertha Hecker, IX, N. Manitowoc, Wis.
Alice Jackson, VIII, 146 Main St., Southbridge, Mass.
Eldred Kerry, VI, Rye, N. Y.
Lillian Killian, V, Susquehanna, Pa.
Dewey Langdon, II, Carthage, Jefferson Co., N. Y.
Eulalie Lannan, IV, Fairhaven, Mass.
Winfred Lawrence, IX, Thomas Gardner School, Allston, Mass.
*William Lindblad, IX, Ashland, Mass.
Mary Mason, III, White Rock School, Westerly, R. I.
E. Howard Milette, III, Adams School, Weymouth Heights, Mass.
Agnes Murray, II, Longmeadow, Mass.
Alexander Murray, III, Hopkinton, Mass.
Bennie Rathsack, N. Manitowoc, Wis.
Cari Rock, II, Fairhaven, Mass.
*Leslie Spofford, VIII, Easthampton, Mass.
John Stard, V, Phillips School, Boston, Mass.
Mabel Strong, VIII, Elm Street School, Westerly, R. I.

*A winner of honors in some previous contest.

Mary S——, VIII, Rogers School, Fairhaven, Mass.
Aller Tardit, IV, White Rock School, Westerly, R. I.
Henry Théroux, VI, 74 Lincoln St., Woonsocket, R. I.
*Leon Warren, VI, Hopkinton, Mass.
Evanson Waterman, II, 9 Cooke St., Fairhaven, Mass.
*Christina Wattawa, N. Manitowoc, Wis.
Katherine Wiseman, VI, Groton, Mass.

Honorable Mention

R. E. Achorn, Mattapoisett
Lillian Allen, Fall River
Lucille Ballard, Longmeadow
*Harriet Balmer, Brookville
Retta Barnett, Woonsocket
*Preston Beauregard, Woonsocket
Alban Begin, Danvers
Wellington Bingham, Fairhaven
*William R. Blair, Somerville
Mabel Boardman, Allston
Bessie Bolster, Cedar Falls
Adam Boucher, Easthampton
Marguerite Boucher, Southbridge
Dorilda Cabana, Southbridge
J. E. Coleman, Southampton
Francis Donnehy, Hopkinton
Chester Dufrane, Fairhaven
Lena E. Durant, Weymouth Heights
Clifford Dutcher, Bristol
J. E. Dwyer, Allston
Marion Edwards, Haydenville
Robert Foster, Southbridge
*Julia Gagin, Weymouth
Lillie Gerard, Southbridge
Joseph Goodhue, Haydenville
Frank Grant, Boston
*Laura Green, Westerly
*Carl Hagland, Hopkinton
Ada Hall, Guilford
Edith Higby, Susquehanna
Priscilla Holcomb, Woonsocket
Gudy Inglis, Rye
Evan Janson, Woonsocket
Albert Johnston, Boston
Ruth Kelly, Easthampton
Libbie Kretche, Manitowoc
Willie Lamb, Susquehanna
Claudia Lamoureux, Southbridge
George MacDonald, Rye
Marie F. Mallette, Fall River
Albert W. Martin, Norwood
Onaldo Mayott, Haydenville
Owen McCarthy, Hopkinton
Clyde McNutt, Carthage
May Meyer, N. Manitowoc
Albie Miller, Manitowoc
Phipps Moshier, Hopkinton
Ralph Myrick, Fairhaven
Audessa Newbegin, Danvers
Charles F. O'Connell, Hopkinton
*William Owens, Westerly
Marion Pankratz, N. Manitowoc
Earl Pelkey, N. Manitowoc
Ray Percival, Forestville
Helen C. Pomeroy, Haydenville
Ethel Putnam, Susquehanna

*A winner of honors in some previous contest.

Alma Remi, Woonsocket
*Grace Roberts, Bristol
*George Sanders, Westerly
Henry Schneider, Ashland
Ella Selch, Manitowoc
*Everil Simmons, Westerly
*Herman C. Stender, Easthampton
*Warren Streeter, Easthampton
Bernard Swital, Swissvale
Bernice Taylor, Fairhaven
Francis Toner, Hopkinton
Edward Van Orsdell, Swissvale
Jeanette D. Vetter, Bergenfield
Harold Wardwell, N. Weymouth
Erma Weber, N. Manitowoc
Wilhelmina M. Wright, Bristol
Carl Zepetmayer, Easthampton
-------Dominican Academy, Fall River
Effie Lovegren, V, Preston, King Co., Washington.
Peter Neale, High School, Guilford, Conn.
Grace Seward, High School, Guilford, Conn.

SPECIAL PRIZES

The Badge.

*Wilfred Lovegren, III, Preston, King Co., Washington.
Nellie Stillwell, VI, Preston, King Co., Washington.
Mildred Yale, High School, Guilford, Conn.

The work submitted at the end of September reinforced the conclusion that the nature drawing is on the whole the most creditable work produced in the elementary schools. In the upper grade work more emphasis must be placed on the anatomy of the plant and on the foreshortening of its parts. The children are not sufficiently impressed with the fact that plants have joints and that leaves are seen in perspective more frequently than full face view.

The most interesting package of special work came from Preston, Washington. The accompanying extract from a letter which came with the drawings will present an admirable little picture to the imagination.

My dear Sir:

I am sending you some drawings, the work of pupils in my vacation sketch class. You have often asked for special work and I thought perhaps you would pardon my sending more than five of these drawings. At the beginning of the vacation I told the children I would send their best sketches to you, and some of them have been very faithful workers. They will be pleased to have the sketches marked even if they are not worthy of prizes.

*A winner of honors in some previous contest.

We met twice a week at three o'clock and tramped to some chosen spot in the mountains or woods and sketched until five o'clock.

Respectfully,
Jessie P. Featherstone.

The sketches are very well selected and show most thoughtful study. An old pine stump with the new growth about it and an old shanty near by is quite as picturesque a subject for a beginner as a castle on the Rhine and offers just as much opportunity to show what can be done with a pencil.

In most cases the supervisors evidently sorted the drawings more thoughtfully than usual for the number of drawings sent was not so great as a year ago and their quality was higher.

Please remember the regulations:

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:

These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will still write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

Supplement to the School Arts Book, December, 1907.

I. The Pilgrims land on the desolate shore of the New World.

II. An exploring party meets with friendly Indians.

III. The Pilgrims make a clearing and prepare to build.

IV. The Indians make an attack upon the settlement.

V. Peace is restored and celebrated with a feast.

VI. The Pilgrims go to church to thank God.